

FLORILEGIUM
OMNIS FERE GENERIS
CANTIONVM SVAVISSIMARVM
AD TESTVDINIS TABVLATVRAM AC
COMMODATARVM, LONGE IVCVN.
DISSIMVM.

IN QVO PRÆTER FANTASIAS LEPIDISSIMAS,
continentur diuersorum Authorem cantiones selectissimæ, utpote:
Moteta, Neapolitana, Madrigales triū, quatuor, quinq, sex
vocum. Item Passemezi, Galiarda, Alemandi, Courātes
Volta, Branles, & eius generis Choreæ varia: Om-
nia ad Testudinis tabulaturam fideliter
redacta, per

Adrianum Dens.

Ad Concilium Monacensem ord. Eri. S. P. Augu. Inj.
Indicem cantionum & chorzarum post præfationem videre licebit.



COLONIÆ AGRIPPINÆ.

Excudebat Gerardus Greuenbruch. Anno redemptionis,

M. D. XCIV.



AD PHILOMUSEN.



VLTA quidem mihi hic ratione huius mei instituti dicenda forent, Candide Philomuse, quæ ad excusandam audaciam meam in editione huius opelli nostri aliquod pondus habere possent, præsertim cum lubens & ingenuè fatear, me tam in pulsanda testudine quàm in ipsa Musica nihil aut parum intelligere aut præstare posse; Sed ne prolixus sim, non leuem excusationem promerebitur quod non proprio motu, aut leui aliqua præsumptione adductus, sed plurimum Amicorum meorum importunis efflagitationibus ad hanc editionem quasi coactus sum; qui scientes me in Musicis cantionibus ad Testudinis scalam redigendis summopere semper delectatum fuisse, non cessarunt me quotidie instigare, ut manum operi admouerem, Quod eò lubetius à me præstitum est, quod cum difficile ac tædiosum esset, in gratiam illorum, Cantionibus describendis me ut plurimum occupari, hac via effectum iri scirem ut multis multa commodissimè communicarentur. Neque enim hic noster labor qui exiguum artificij habet (nisi, quod ipsæ Musicales partes excellentissimæ sunt, à diuersis Excellentissimis Authoribus compositæ & promulgatæ) pro peritioribus ac emeritis Citharedis, sed solummodo pro tyronibus & incipientibus impensus est, quos spero hinc parum aut multum emolumentum percepturos, ac inter tam varias ac diuersas Cantiones nonnullas futuras quæ ijs non penitus displicebunt. Quod si secus accidet, turpe tamen fuerit eos ab hac arte feriri, dum præter hoc nostrum Florilegium sat superque exercitij & recreationis inuenient in pratis peritissimi, & id genus Musices experientissimi Emanuelis Hadriani, qui quam sceleriter hac in arte versatus sit omnibus notum est. Cogitaueram plura adiungere ex Luca Marcenzio, G. Maria Nanino & pluribus alijs famosissimis Musicis, sed præter opinionem comperi volumen nostrum ad eam quantitatem excre-scere ut necesse esset vela contrahere. Hunc ergo nostrum laborem Candide Philomuse æqui bonique consule, ac hoc nostro qualiquali Florilegio frui, quod si intellexero læta fronte à te exceptum esse, breui plura quæ non minus ad aurem, à me expectabis. Vale:

IN ZOILVM TETRASTICHON M.G.M.G.

*Optima cum semper soleat mordere, quid obstat
 Momus quin nostrum mordeat ater opus?
 Primitias rudibus posui: hinc mentem precor equam
 Iudicis, inuidiam Zoile tolle tuam.*

ALIUD IN ZOILVM I. L. R.

*Dum digitis animare fides & peller e curas
 Nos iuuat & socia iungere voce melos;
 Tu digitos corrode tuos, (si fers male) vanis
 Obrutus & curis, inuide Mome fleas.*

INDEX CANTIONVM ET CHO- RÆARVM QVÆ HOC IN LIBRO COM- PRAEHENDVNTVR.

MOTETAE.

QVATVOR VOCVM.

O quam gloriosum	Lodovvicus à Victoria
Domine non sum dignus	Idem.
Miserere mei 2. pars.	
Laudate Dominum	Bernardin Mosto

QVINQVE VOCVM.

Gustate & videte.	Orlandus Lassus
Diuites eguerunt 2. pars	

NEAPOLITANAE.

TRIVM VOCVM.

Ogni vita	Lodovvicus Torti
Dal primo giorno	Idem
Vaghe bellezze	Idem
Delle vostre sciocchesse	Gaspar Costa
Azzai promette	Idem
La venenosa vista	Idem
Se del mar si seccasser	Idem
Crudel lascia sto core.	Idem
O Chiome rilucenti	Idem
Amor è fatto	Idem
Vdite noui amanti	Idem
Fuggirò	Paulo Bellasio
Fuggit' amore	Giou: Dominico danola
Non puo sentir	Gio Giac: Gastoldi
Lieto cantai	Cesar Borgo
La gratia e la beltade	Idem
Ahi filli	Gio: Giac Gastoldi
S'in fede del mio amore	Idem
Ahi che mi tiene	Idem
Mentre scherzaua	Idem
Non si fa dimmi	Ioannin Fauereo
Madonna di cucagna	Idem
Gut Singher	Leonardus Lechnerus
Adonis jare	Idem
Mi tra d'hoggi	Gastoldi

NEAPOLITANAE ET MADRIGALES

QVATVOR VOCVM

Cosa non vada	Orazio Vecchi
Occhi ridenti	Idem
Mentre io campai	Idem
Risposta. Mentre io vissi	
O Tu che vai	Idem
Il cor che mi rubasti	Idem
Lucilla io vo morire	Idem
Cor mio se per dolore	Idem
Dormiua amor	Ferabosco
O Monti o fiumi	Idem
Che giouerebbe hauer	Idem
Danfar vid'io	Idem

1 Donna ben ch'io	Idem	29
3 Io stanco & lasso	Idem	29
4 E vn sol in cielo	Idem	30
5 Che mi gioua seruir	Idem	30
Merauiglia d'amore	Idem	31
6 Desir che tanto falli	Gaspar Costa	32
9 Godi pur del bel sen	Idem	32
Io vorrei pur hormai	Idem	33
Lottua sfera	Idem	33
Giouani vaghi	Idem	34
11 Come farò	Idem	34
11 Al dipartir	Idem	35
12 Amors'io posso	Idem	35
12 Se doppo mille manifeste	Idem	36
13 Di pianti e di sospiri	Idem	37
13 Mentrelontan	Idem	38
14 Non si puo piu	Idem	39
14 Per pianto la mia carne	Idem	40
15 La virginella	Baldasari Donato	41
15 Gl'occhi	Gaspar Costa	42
16 Venite maghi	Idem	42
16 Disse al'amata mia	Luca Marenzo	43
17 Veggo dolce mia	Idem	44
17 Ridon di maggio	Haslerus	45
18 Chi mi dimandará	Idem	45
18 Mir hab ich gengtich	Leonardus Lechnerus	46
19 Wo iemandt lust	Idem	46
19 Vray Dieu disoit vne filet.	Orlandus	93

MADRIGALES

QVINQVE VOCVM.

21 Odolce vita mia	Giulio Renaldi	47
22 Veux tu ton mal	Orlandus	48
22 Le voulez vous responce		49
31 Que me seruent	Philip. de Monte	50
Est il possible	Orlandus	51
Dell'auro crin	Idem	52
Con le stelle. Seconda parte		53
Hor pensat' al mio mal	Iuo de vento	52
23 Verament' in amore	Philip. de monte	55
23 Elles'en va	Orlandus	55
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25 Amor deh dimmi	Gio: Maria Nanino	59
25 Ohn dich musz ich mich	Lechnerus	59
26 Chiamo la morte	Theodor Riccius	60
26 Mamma mia cara	Idem	60

SEX VOCVM.

27		
27		
28 Setu m'ami	Andreas Gabrielis	61
28 Nontisdegnar	Idem	62

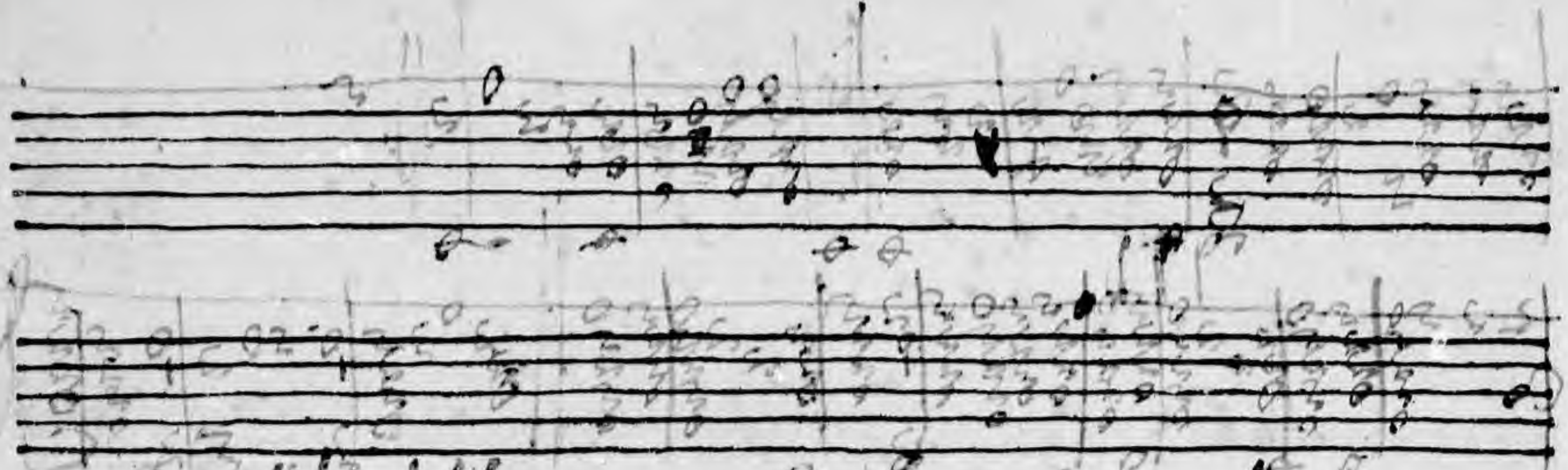
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Cæterum ne quid sit quod candidum Philomusen in hoc libro remoretur, sciat nos, vbi-
cunq; signum hoc (X) occurrit, pro repetitionis signo vsurpatos esse.





den | gaudent omnes sancti amici | albis | amici |



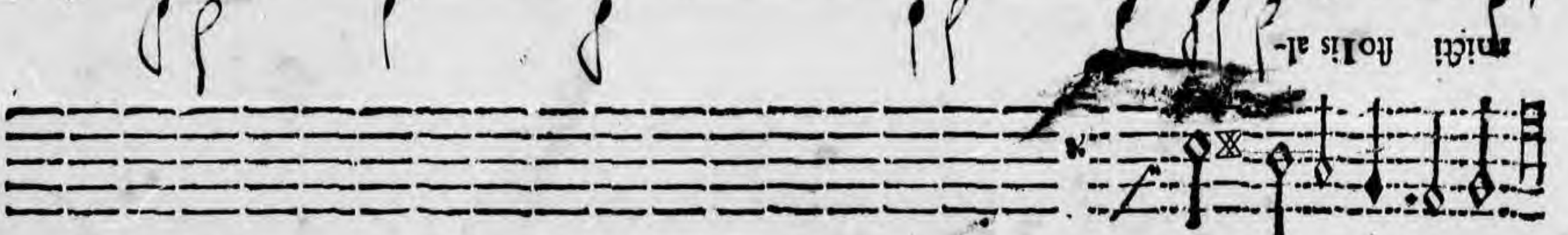
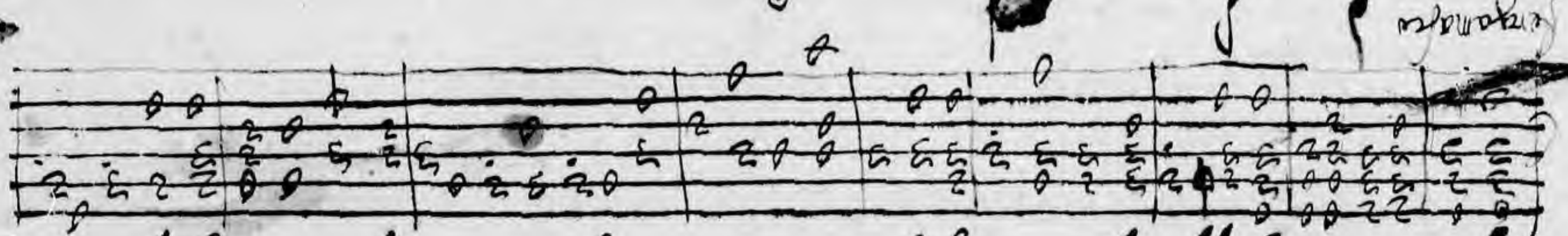
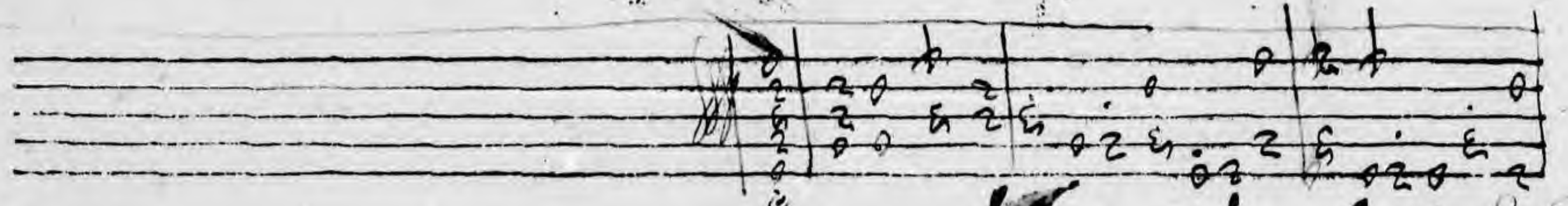
sto in quo cum Chri | sto | i | ga | den |



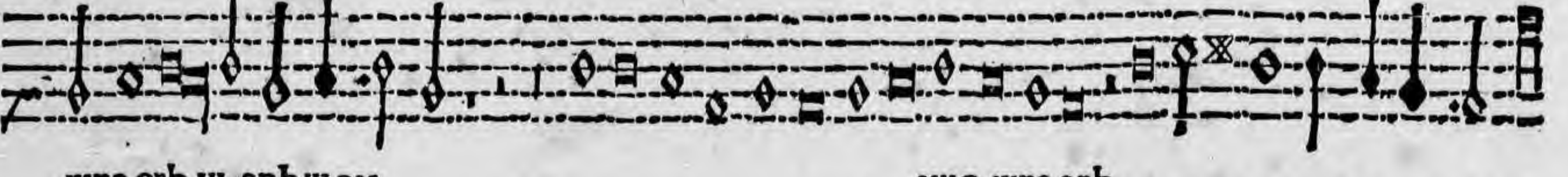
Quam glorio | sum est re | gnū in quo cum Chri



BASSVS.



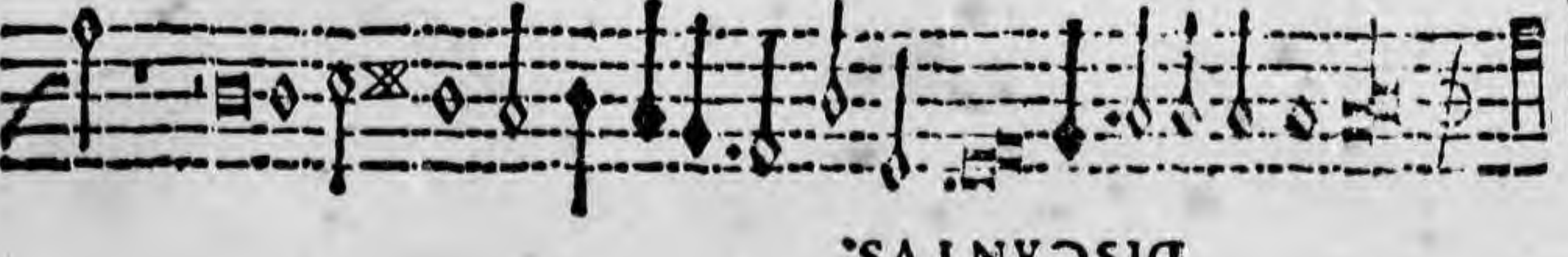
Chri | sto | gaudet oēs sancti | amici | albis |



quo cum Chri | sto in quo in quo cum



Quam glorio | sum est re | gnū in



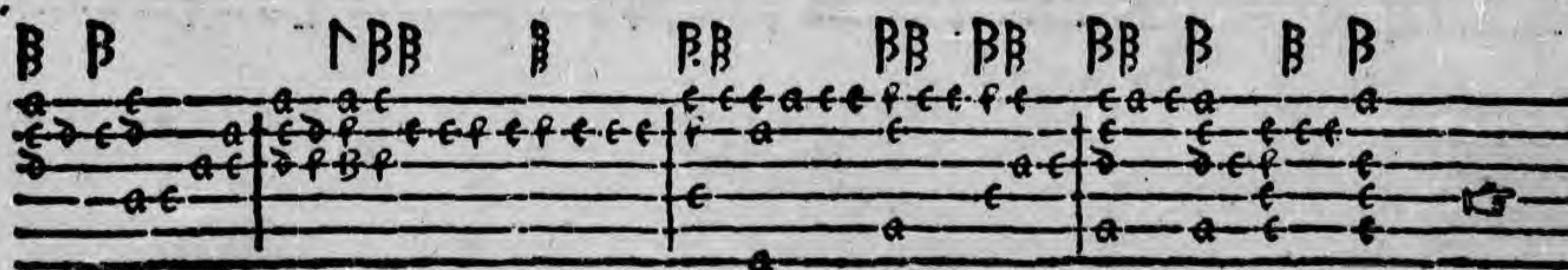
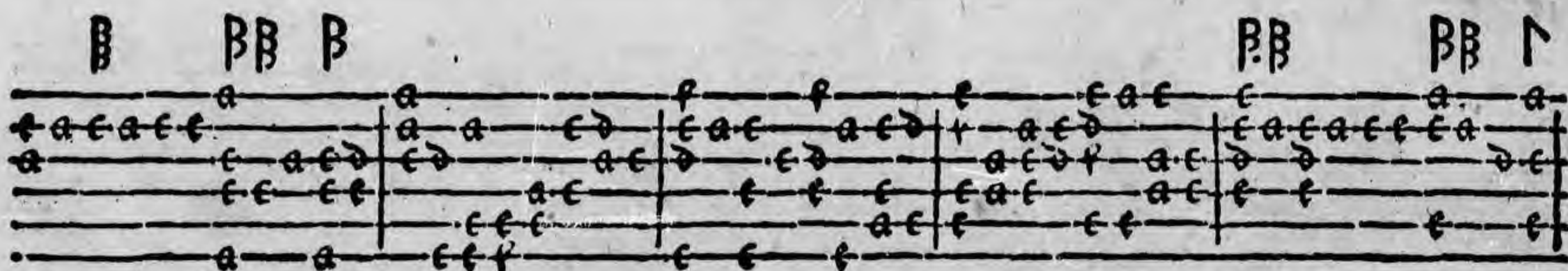
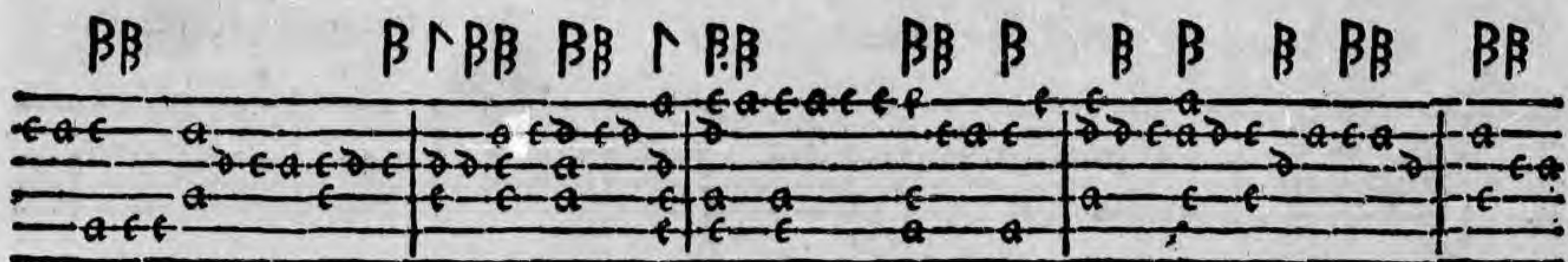
DISCANTVS.

FLORILEGIUM.

2.



Quam gloriosum. à 4.



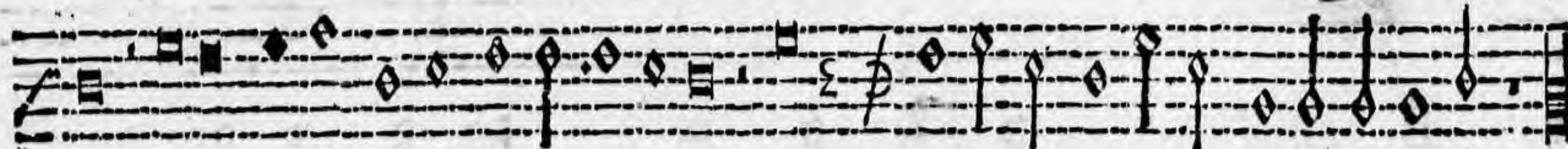


sa na bitur a ni ma me a.



sed tam hic verbum i

& sana bitur anima me a &



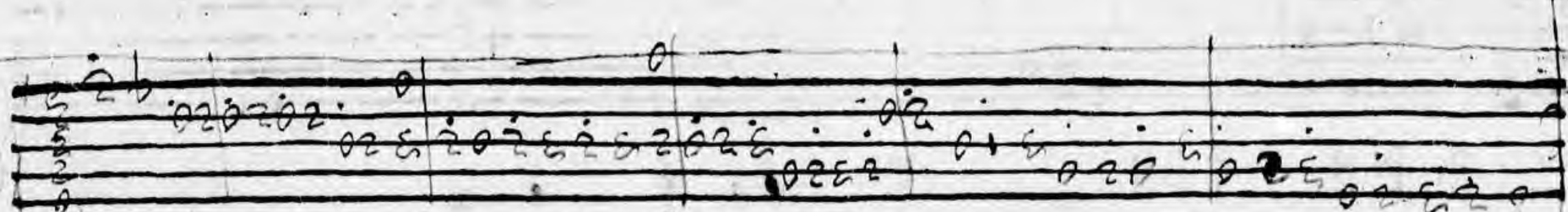
meum sub rectum meum ut intres sub rectum meum sub rectum meum



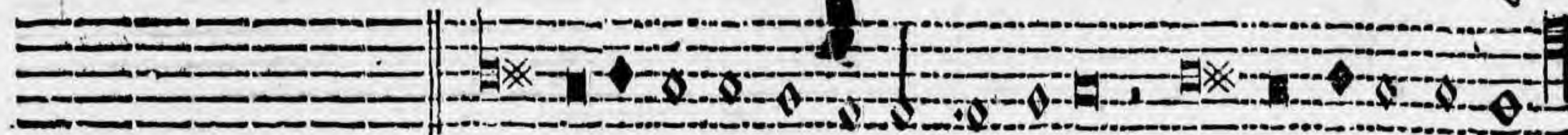
Omne non sum dignus non sum di gnus ut intres sub rectum



BASSVS.



anima me a & sanabitur anima me a.



sed tantum dic verbo dic ver bo & sanabitur



rectum meum ut intres sub rectum meum.



Omne Non sum dignus ut intres sub rectum meum sub



SUPERIUS.

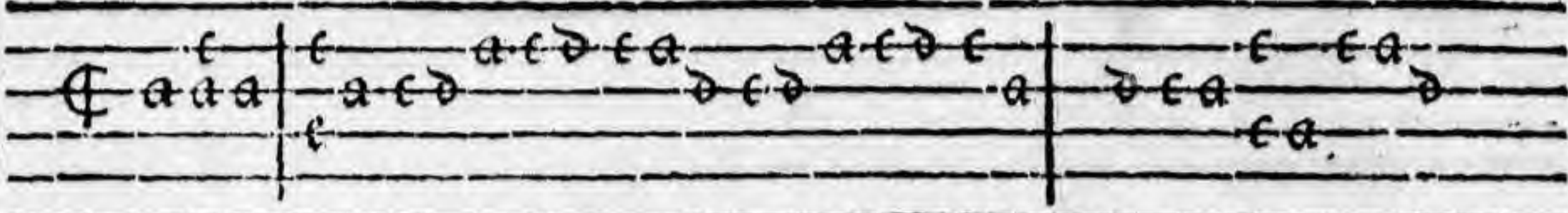


FLORILEGIUM.

3

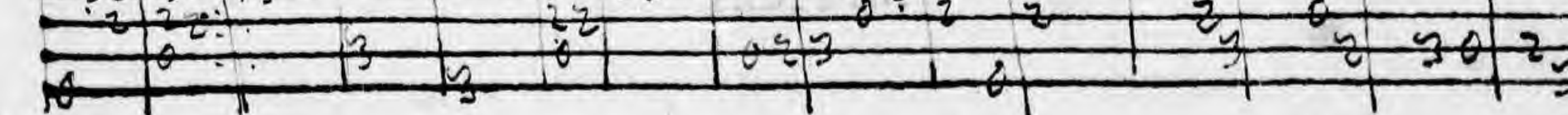
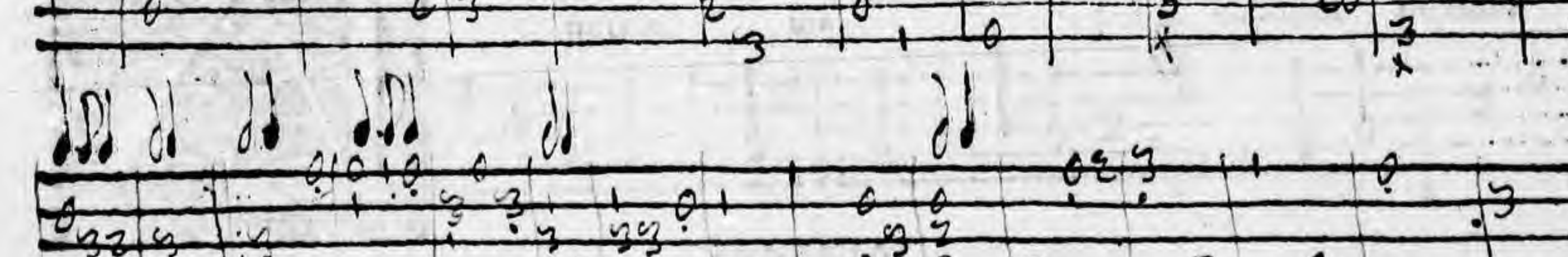
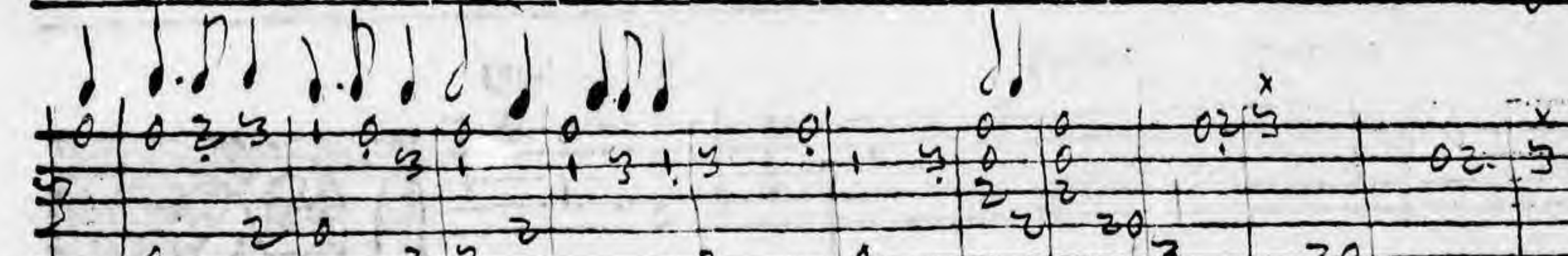
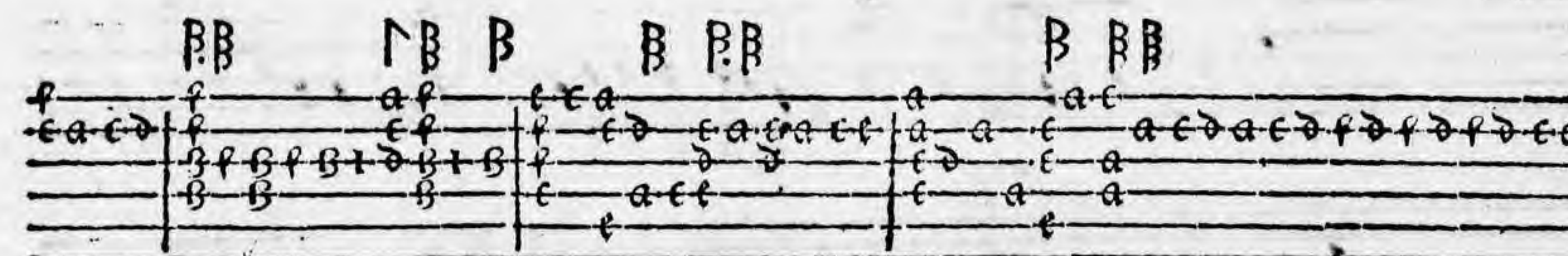
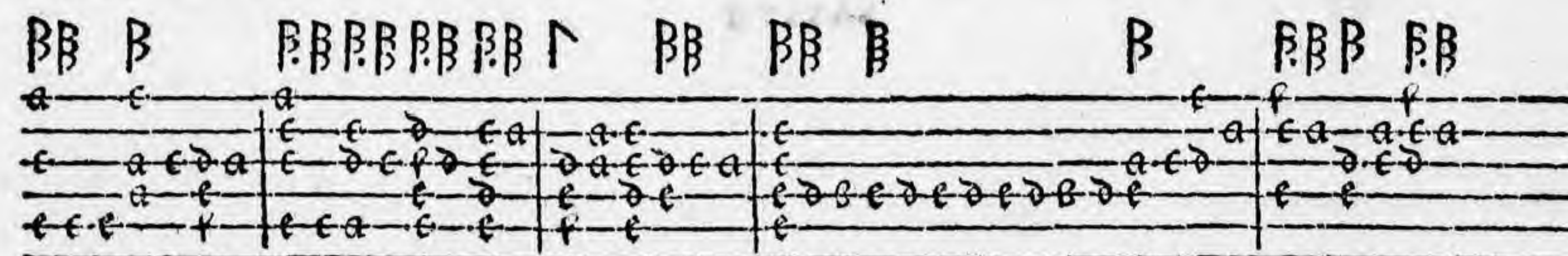
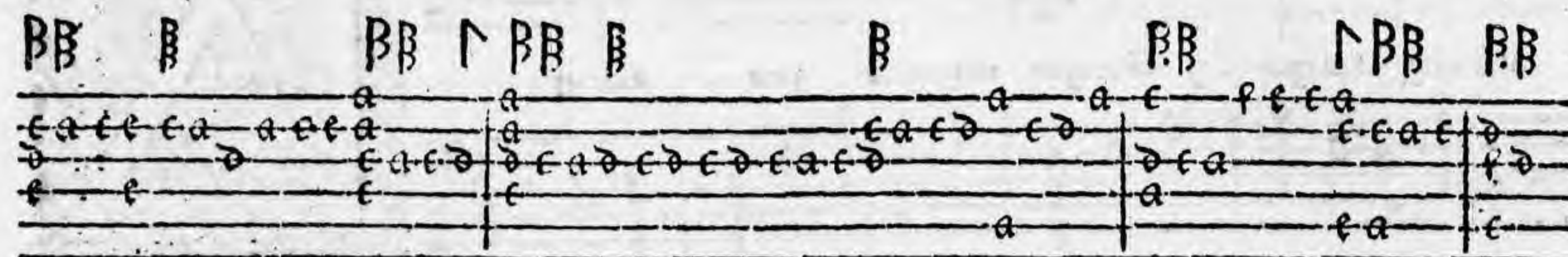
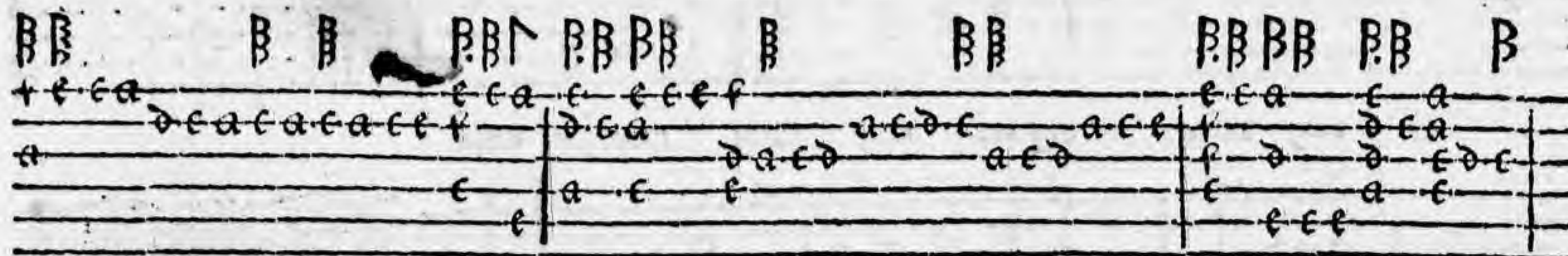
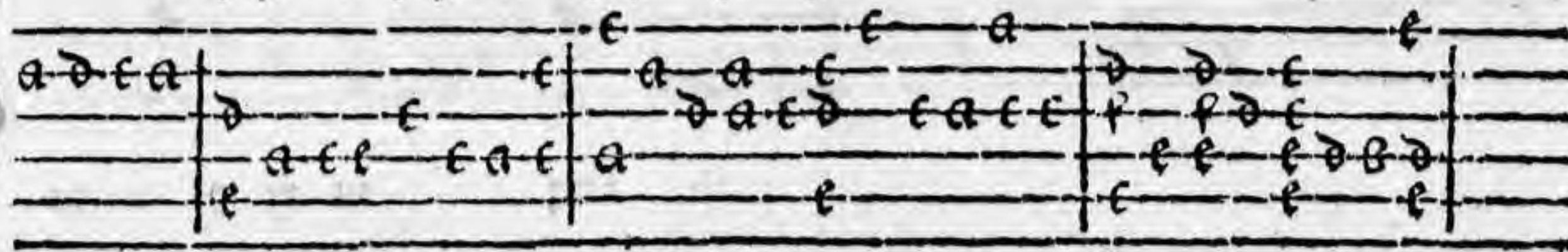
1^a BB

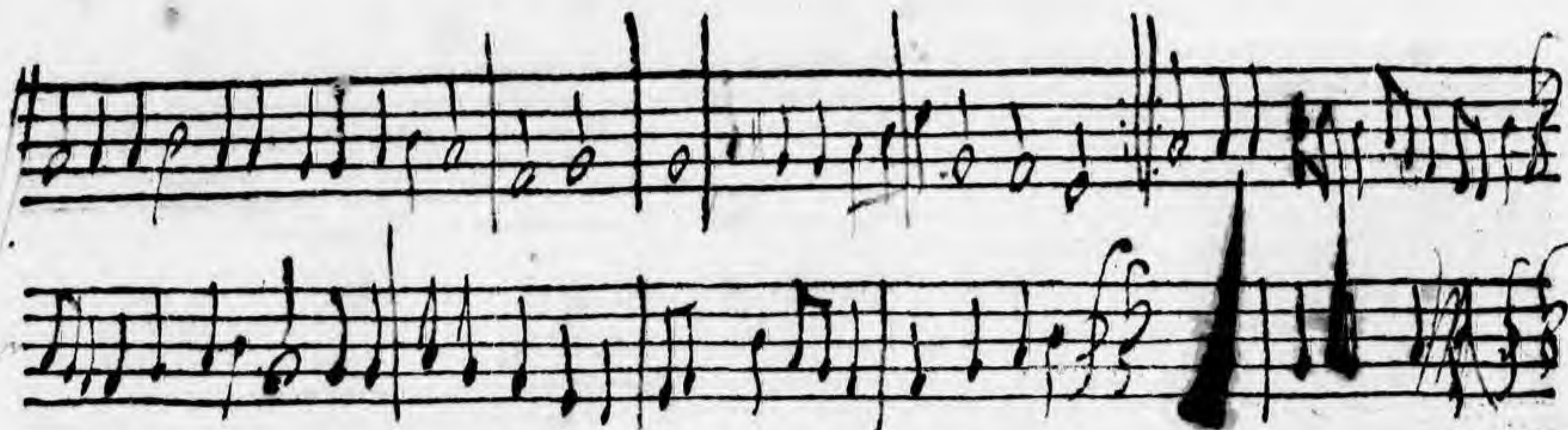
1^a B 1^a B



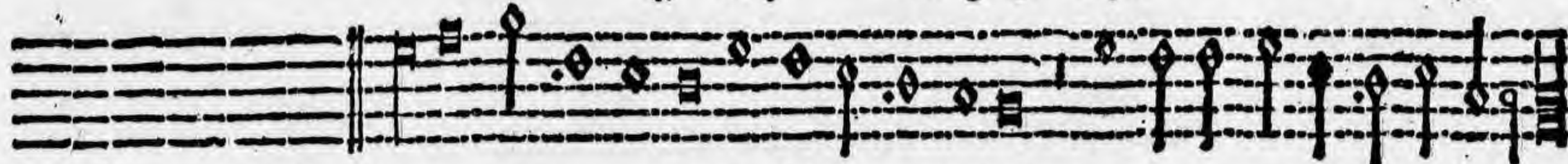
Omne non sum dignus. a 4.

BB 1^a BB 1^a BB B B B B 1^a





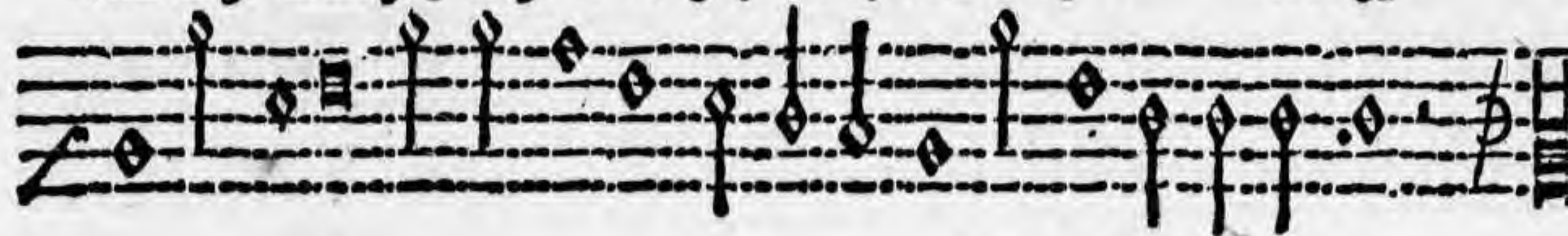
Do mine & la na bor ii.



niara infirmus sum, fana me Do mine fana me



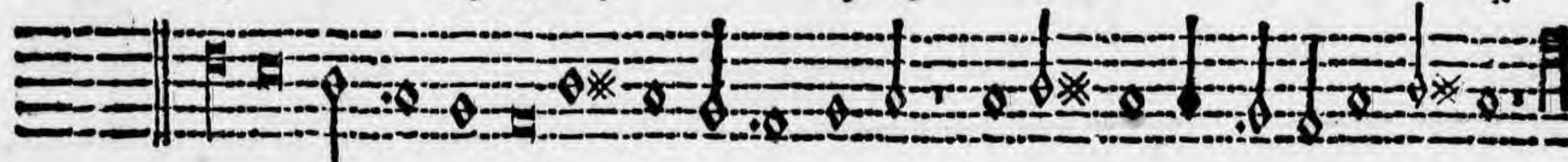
Ilerere mei quoniam infirmus sum, infirmus sum, quo-



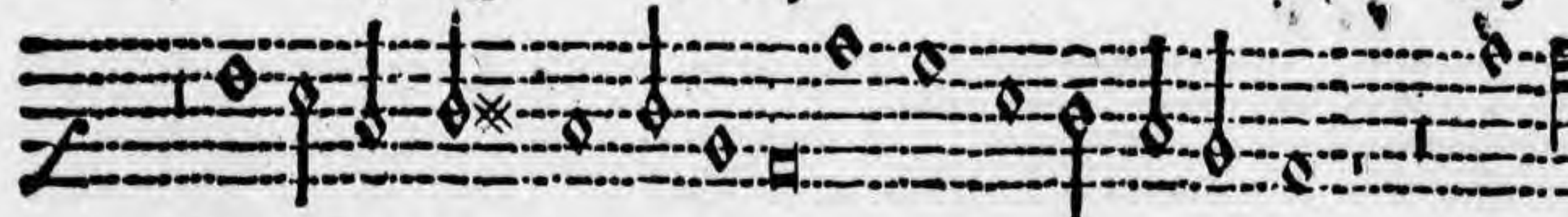
BASSVS.



ii & fana bor & fana bor.



sum, i fana me Domine



Ilerere me i quoniam infirmus



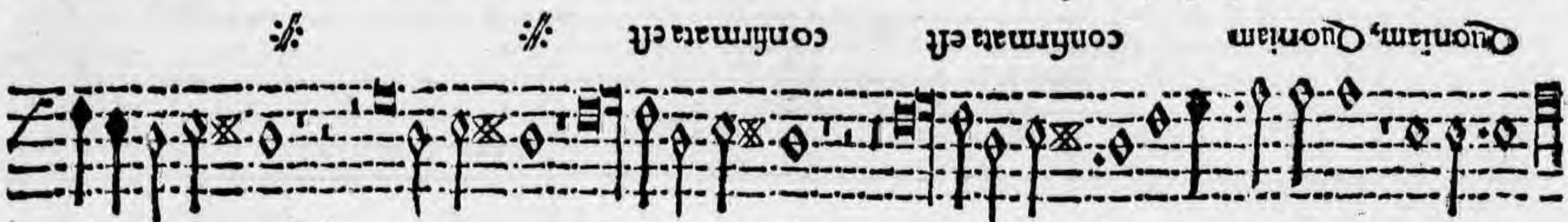
SUPERIUS.



SUPERIUS.



Audate Dominum % Laudate omnes
 Genes omnes, Laudate cum omnes popu
 li,



Quoniam, Quoniam confirmata est
 confirmata est %
 super nos misericordia eius, Et veritas

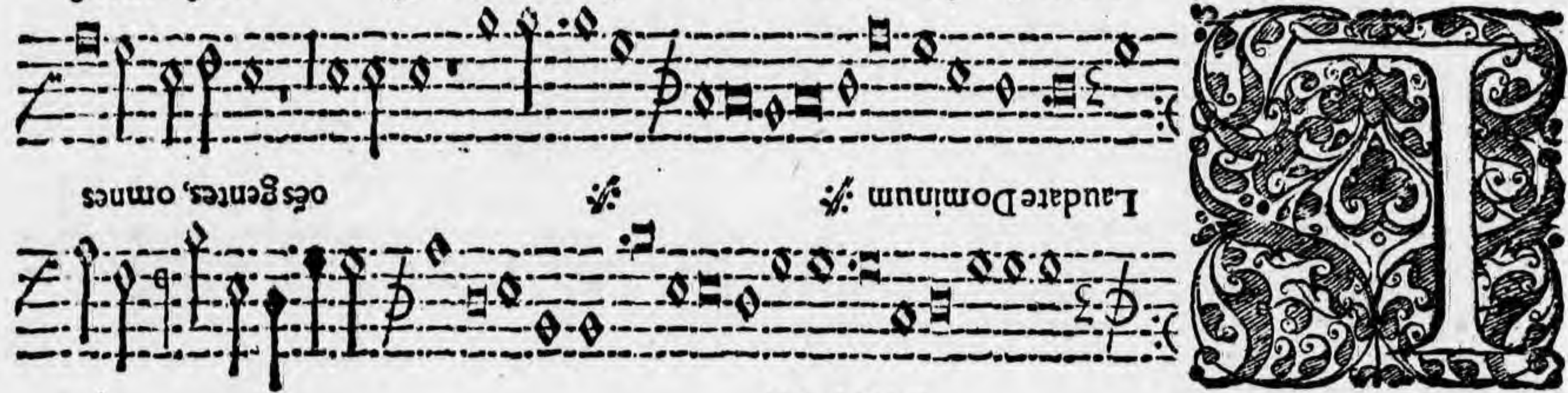


super nos misericordia eius, Et veritas




super nos misericordia eius, Et veritas

BASSVS.




Laudate Dominum %
 oes gentes, omnes
 gentes, Laudate cum omnes popu li Quoniam %
 confirmata est



confirmata est



super nos misericordia eius

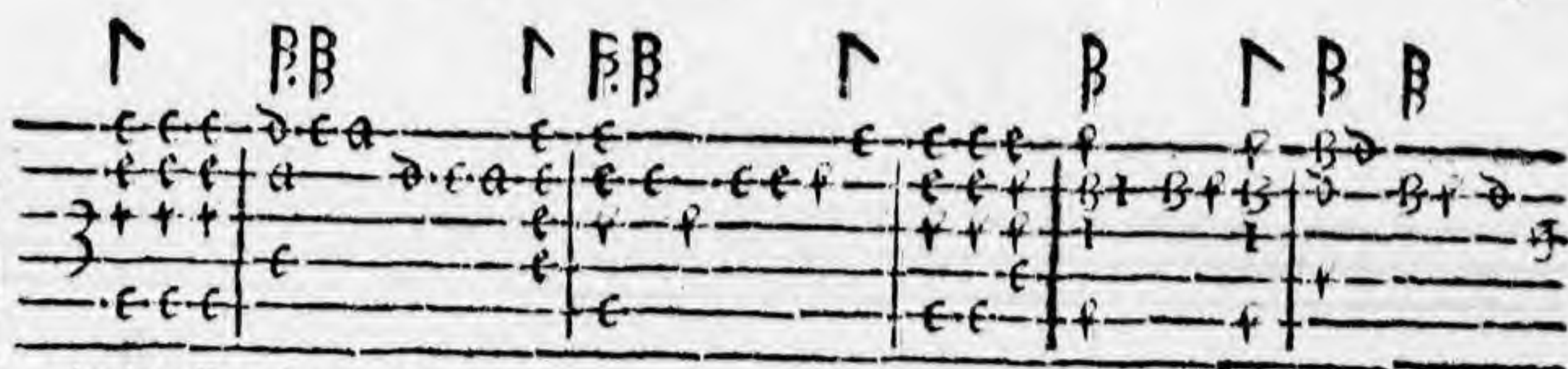


super nos misericordia eius

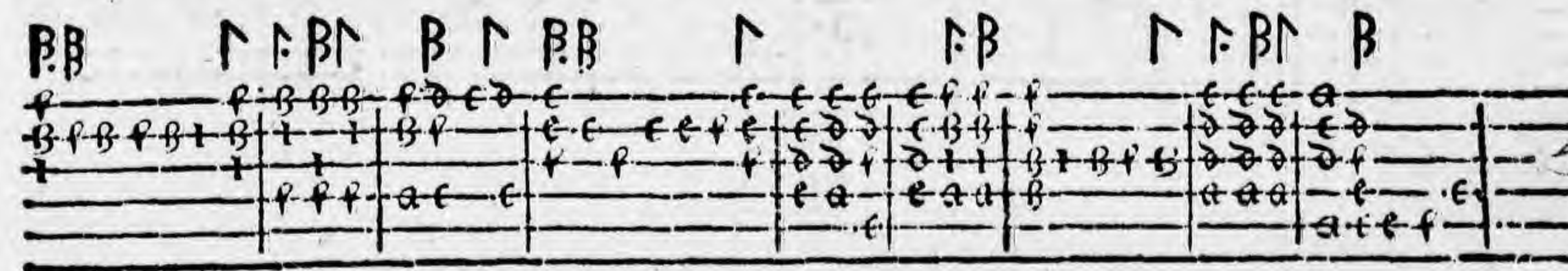
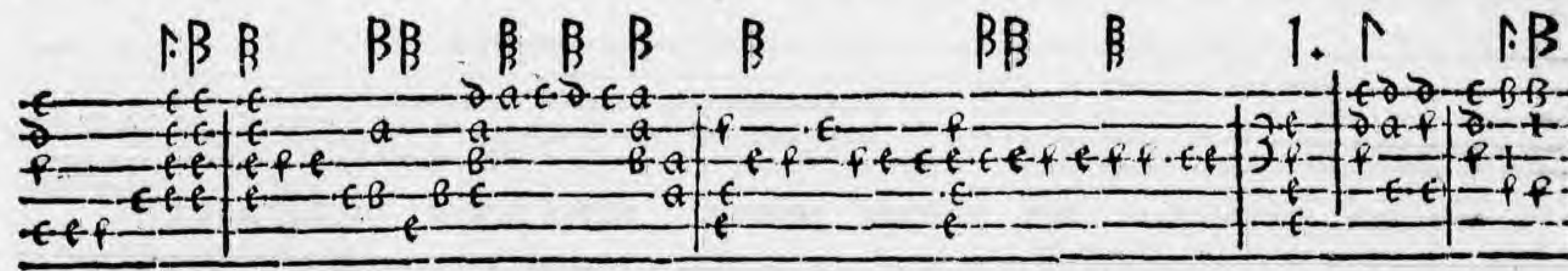
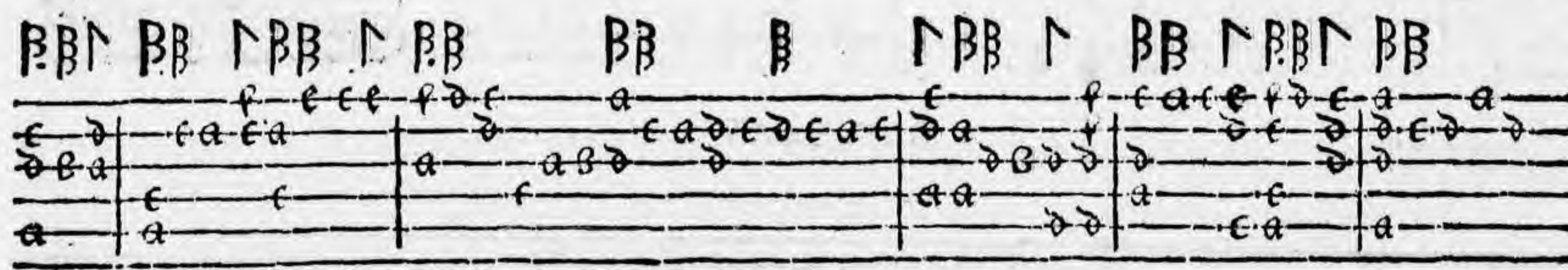
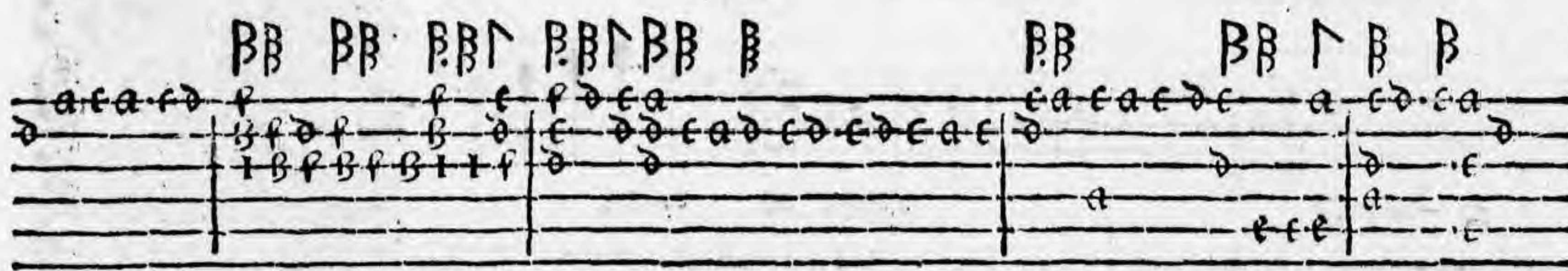
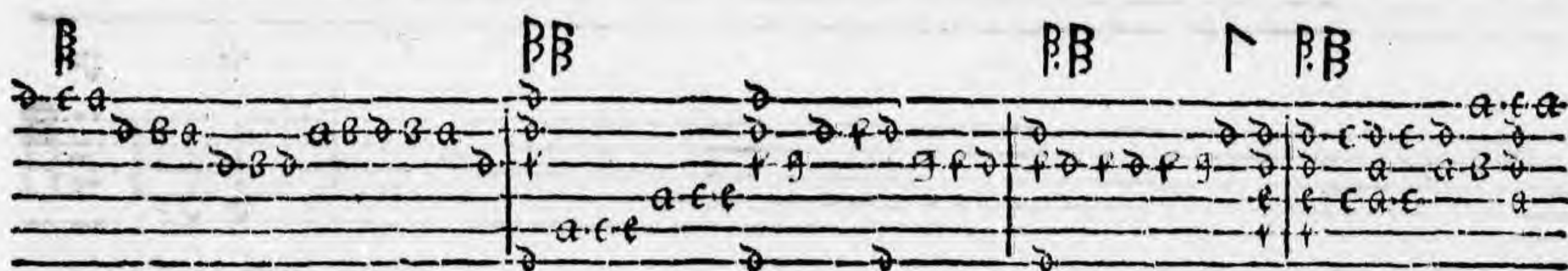
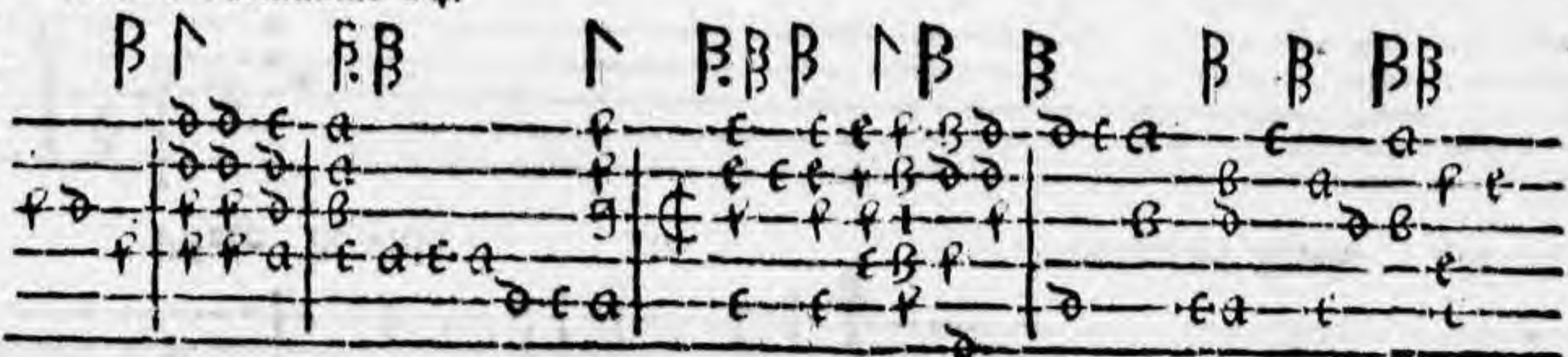
veritas domini manet in eternum

FLORILEGIUM.

3




Audate Dominum. a 4.

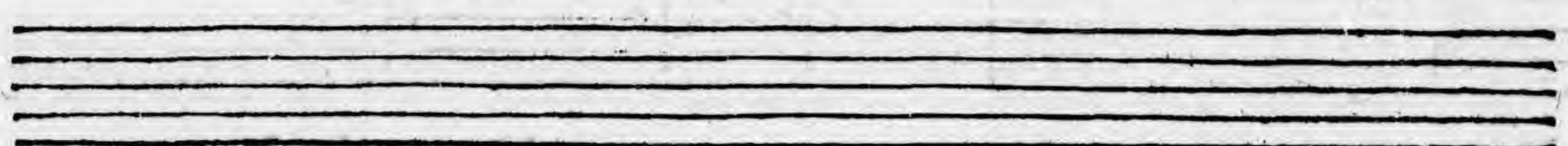




Dominus
ii. ii.



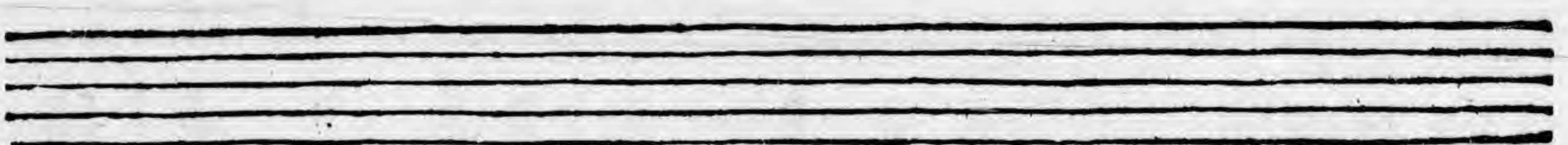
BASSVS.
Vltate & vide
te
quoniam suauis est



est
ii.



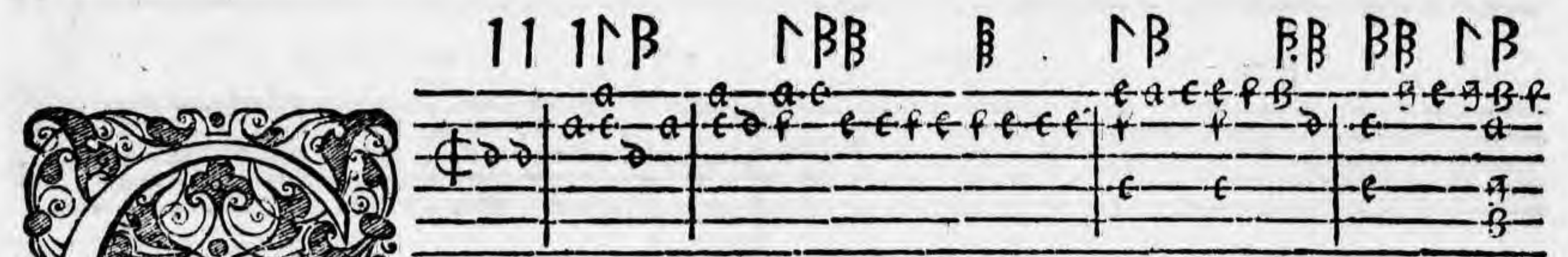
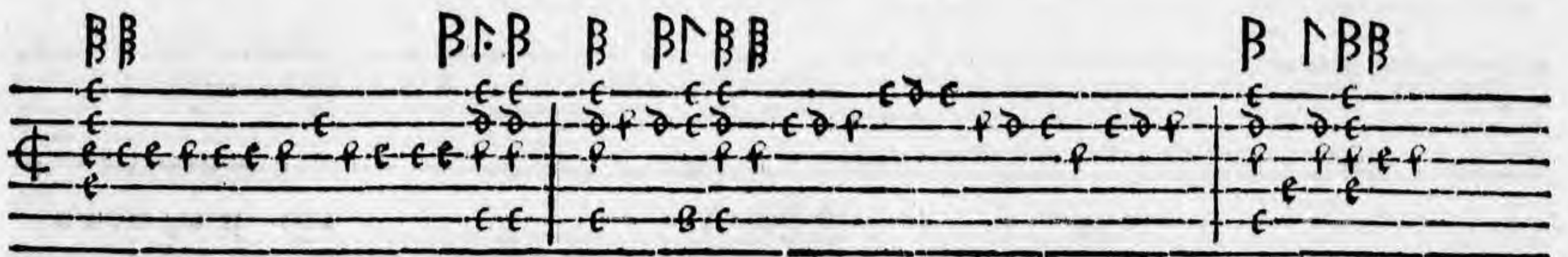
SUPERIVS.
vi
Vltate & videte
quoniam suauis
dece
est quoniam suauis
gustate &



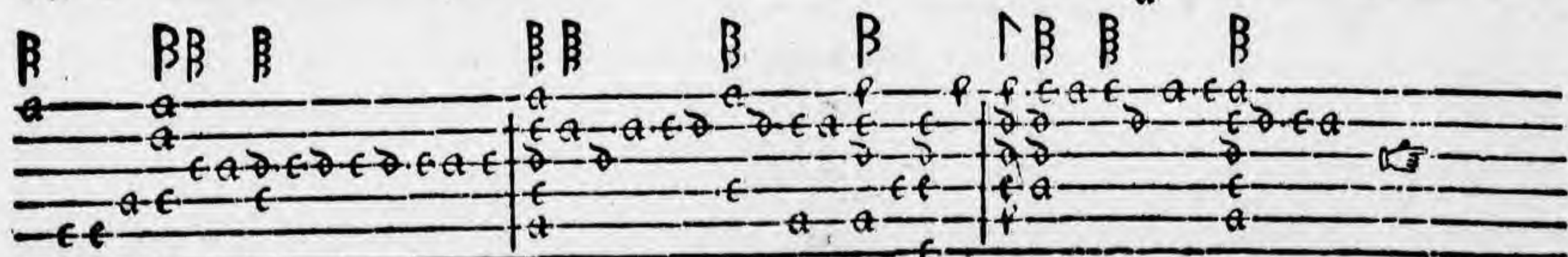
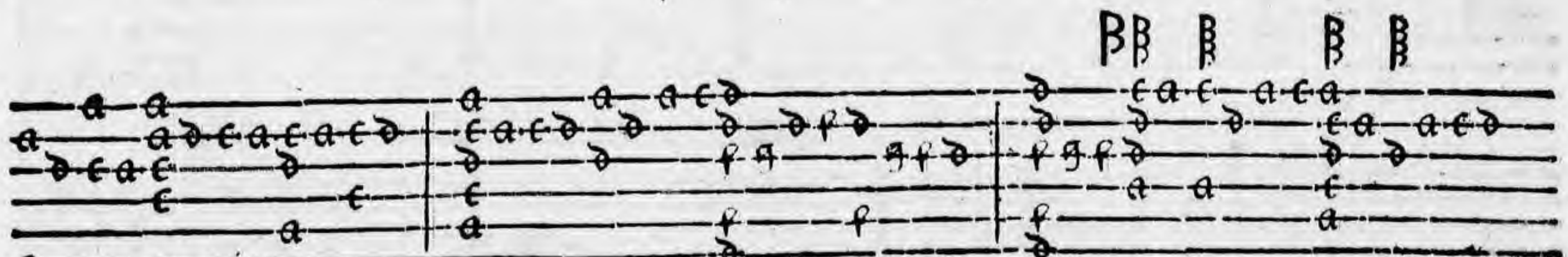
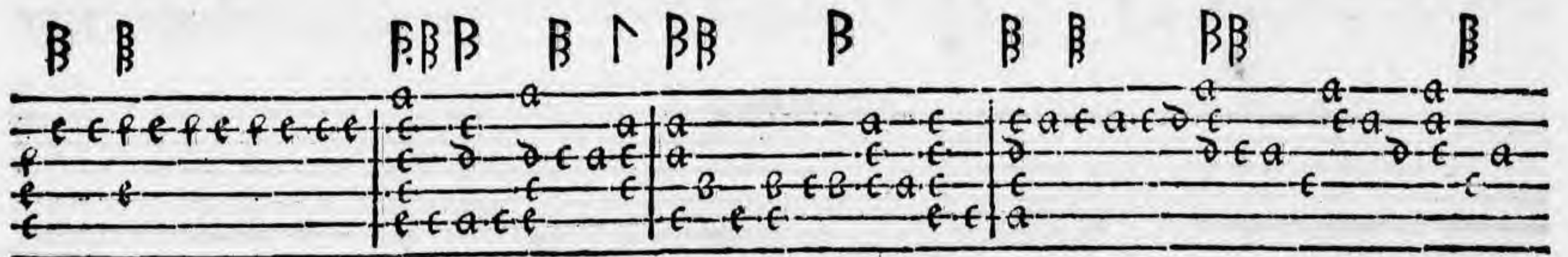
manet
& veritas domini manet in ater
num manet in eternum.

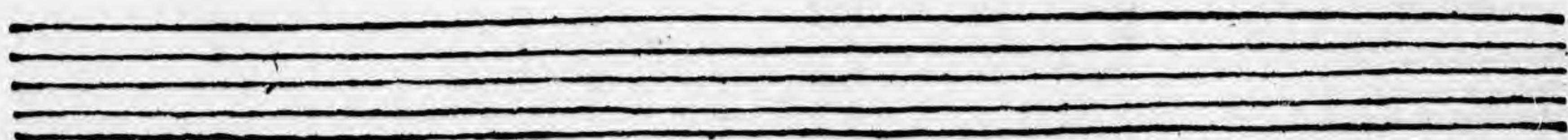
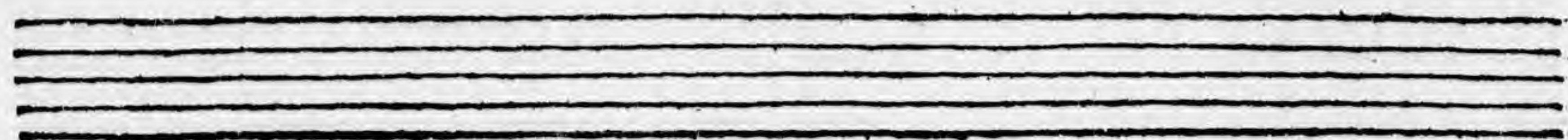


manet in ater
num et veritas
Domini manet in ater
num manet in eternum.



Vilate & videte. à 3.





omnes sancti eius
quoniam
ij.
non
qui sperat in eo,
timeat dominum omnes sancti eius timeat dominum,
beatus vir qui sperat in eo,
beatus vir

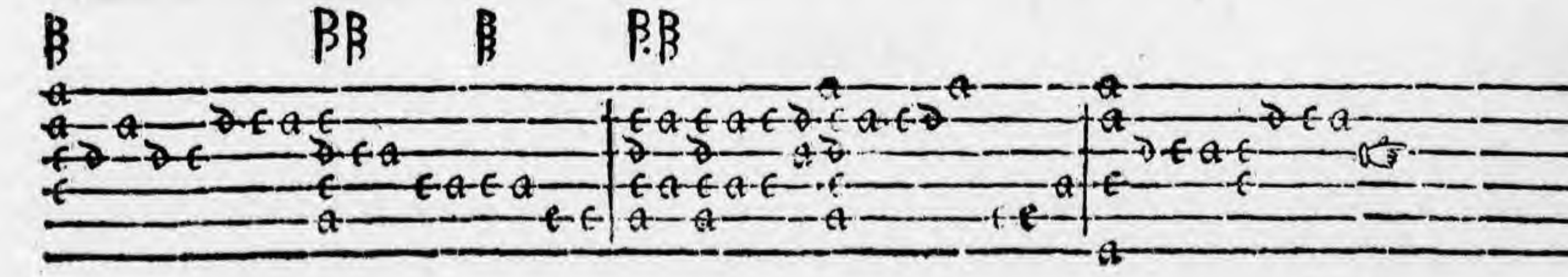
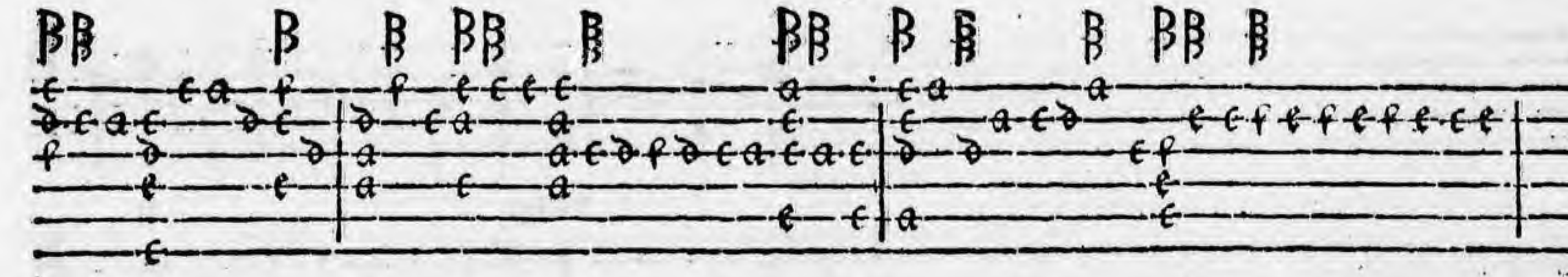
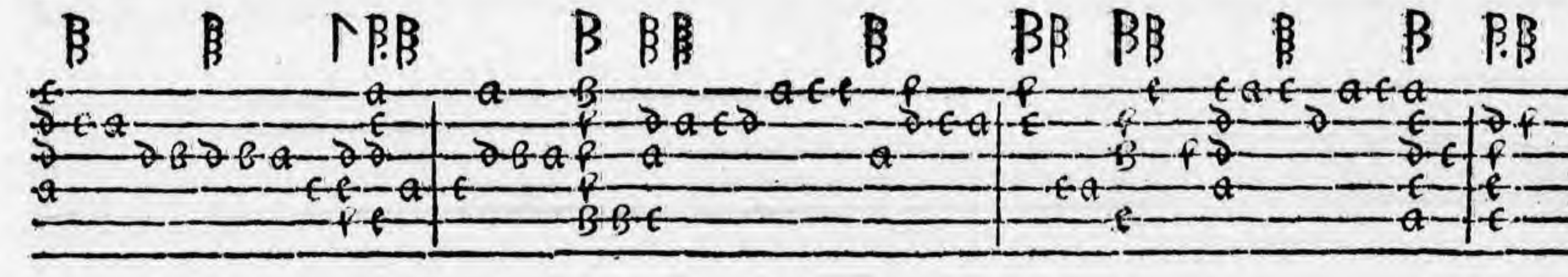
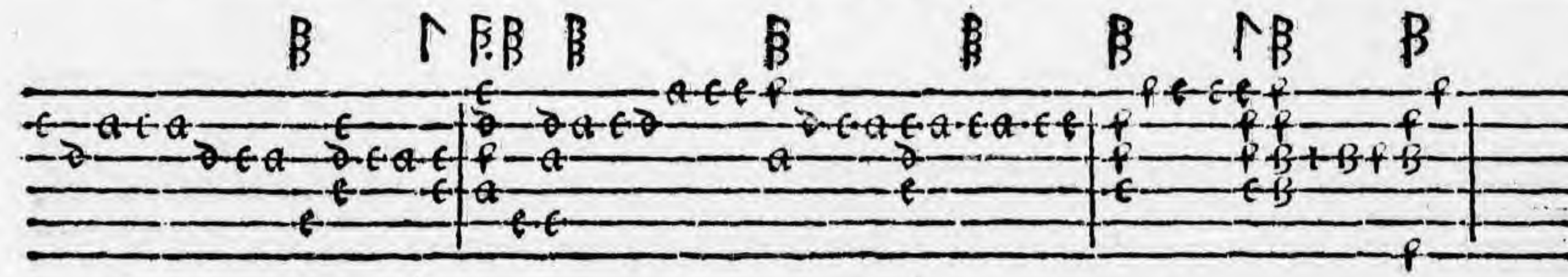
BASSVS.

quoniam
ij.

co
timeat dominum,
omnes sancti eius
ij.

Dominus
Beatus vir
Beatus vir qui sperat in

SUPERIUS.



Handwritten musical notation for Soprano and Alto parts. The Soprano part is on a single staff with a treble clef, and the Alto part is on a single staff with a treble clef. Both parts contain various notes, rests, and accidentals.

Handwritten musical notation for Bass part. The Bass part is on a single staff with a bass clef. It contains various notes, rests, and accidentals.

BASSVS.

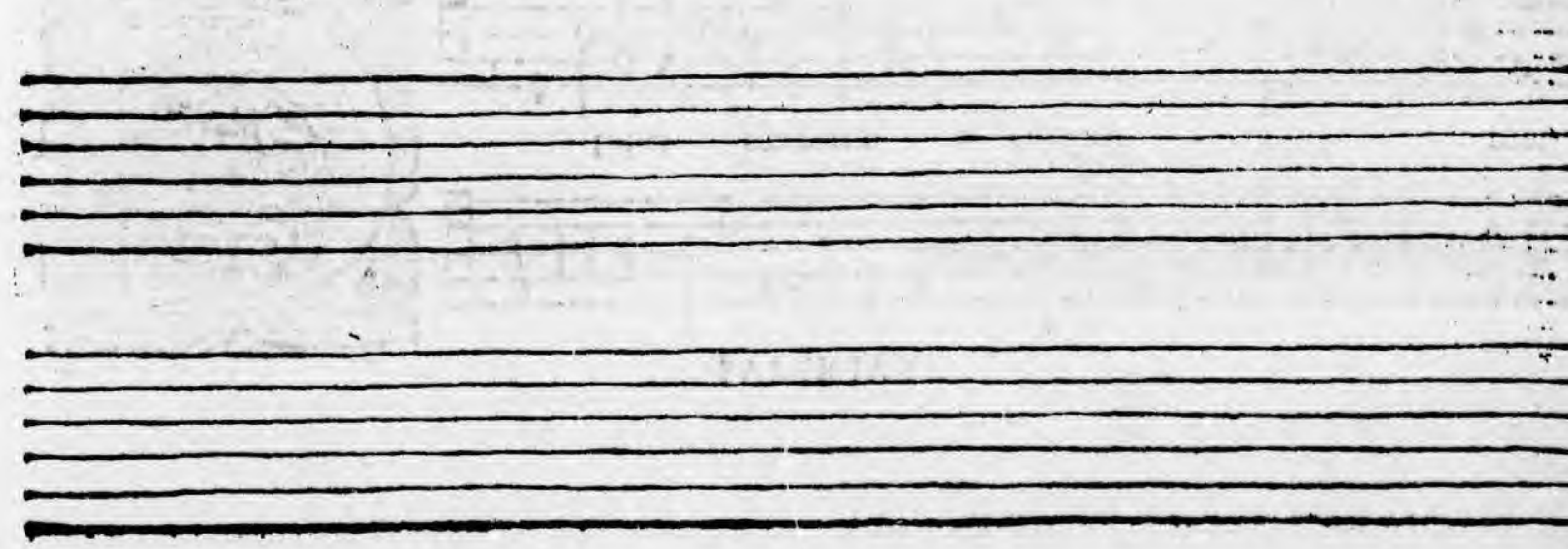
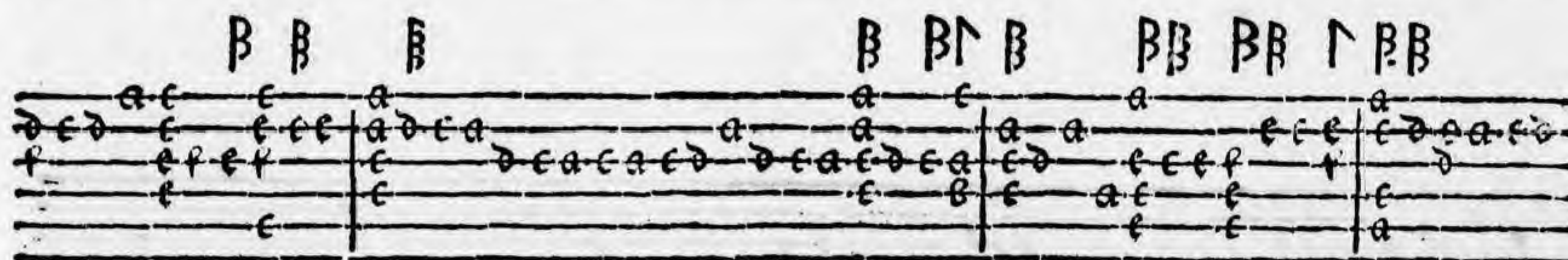
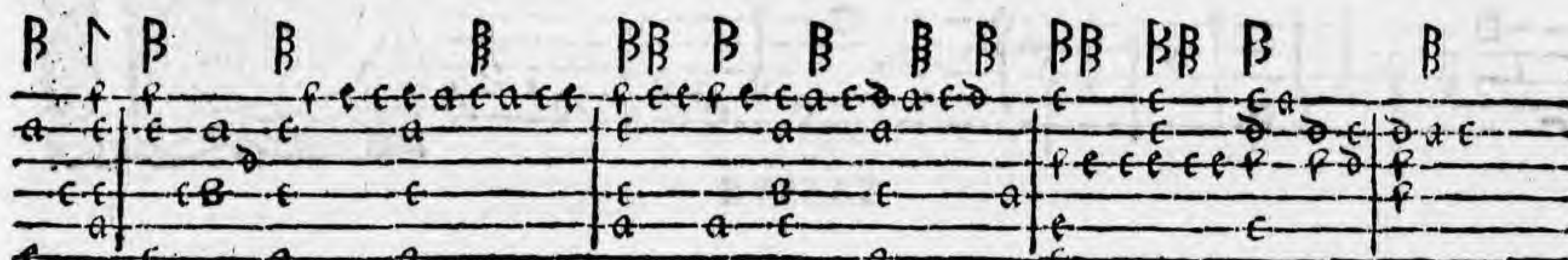
Handwritten musical notation for Soprano and Alto parts. The Soprano part is on a single staff with a treble clef, and the Alto part is on a single staff with a treble clef. Both parts contain various notes, rests, and accidentals.

Handwritten musical notation for Bass part. The Bass part is on a single staff with a bass clef. It contains various notes, rests, and accidentals.

SUPERIVS.

FLORILEGIUM.

5

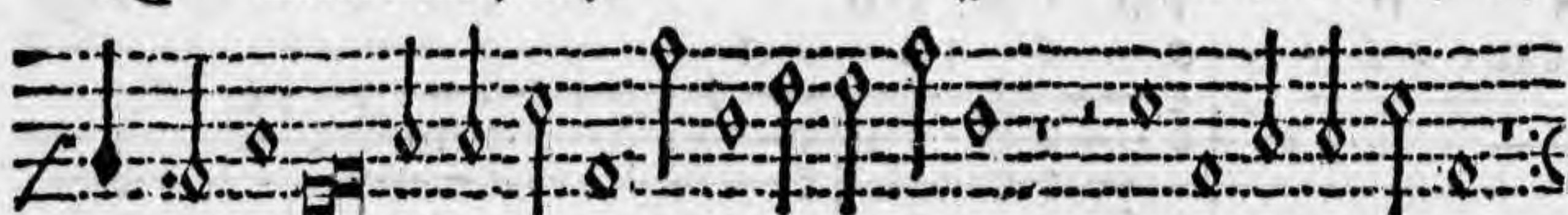




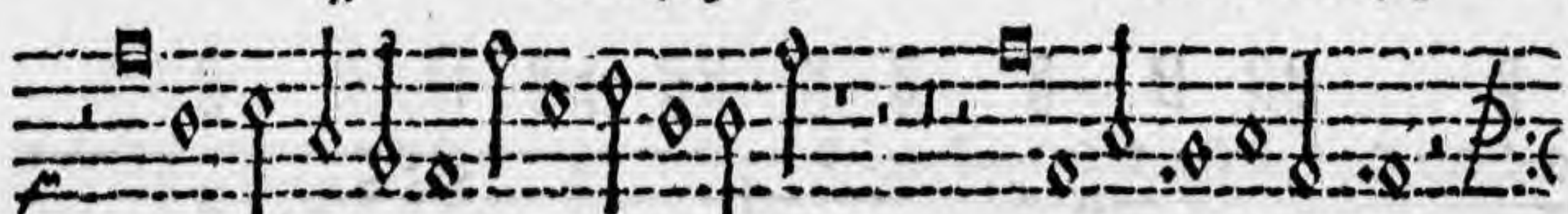
minum non minuentur omni bo no, non minuen-



inquirentes autem inquirentes autem Do-



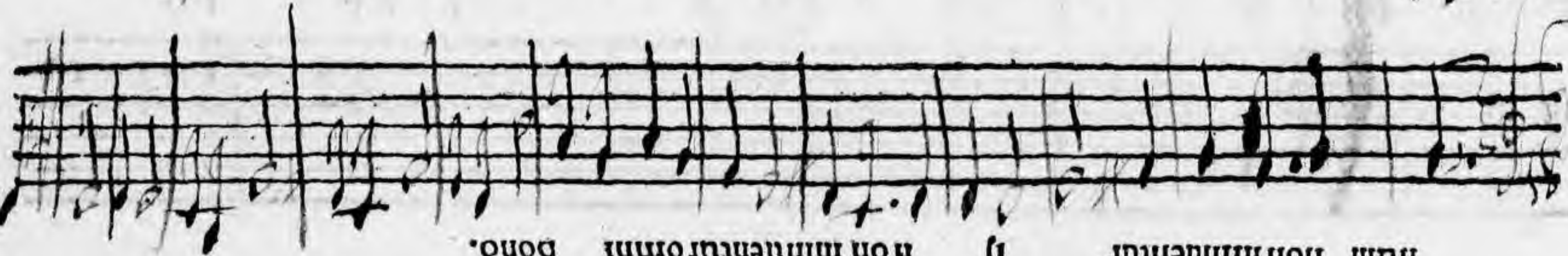
Iuices eguerunt & esurierunt,



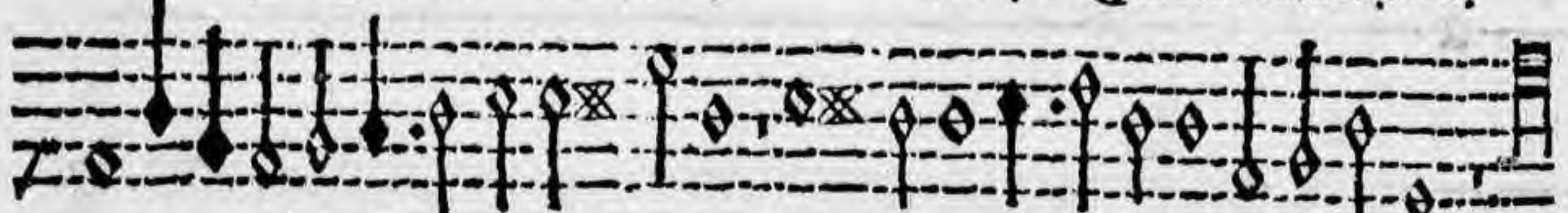
BASSVS.



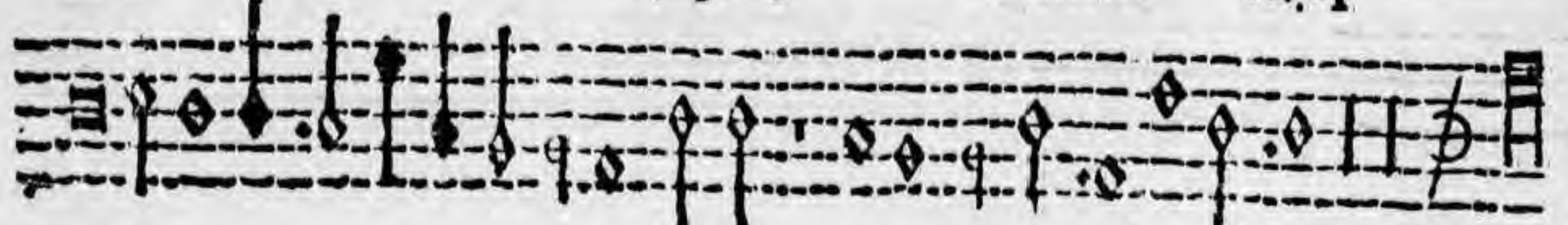
num non minuentur in inquirentes autem Domini, bono.



Iuices eguerunt & esurierunt, in inquirentes autem Domini,



Iuices eguerunt & esurierunt,



SUPERIVS.

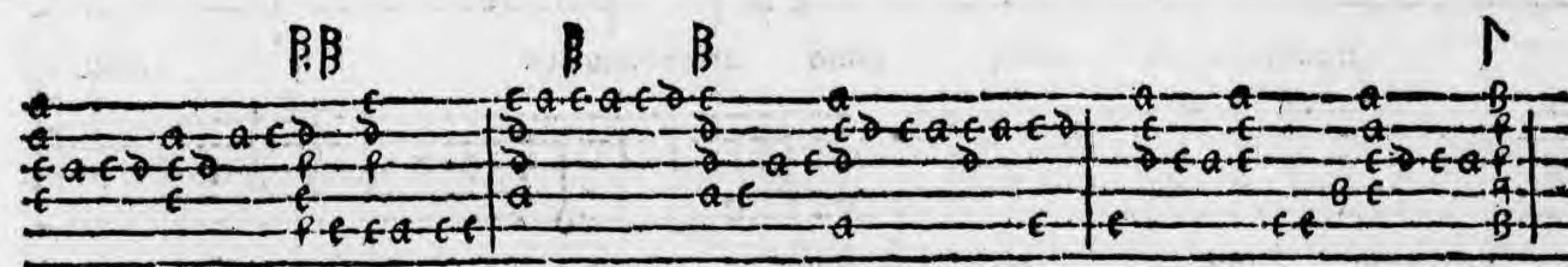
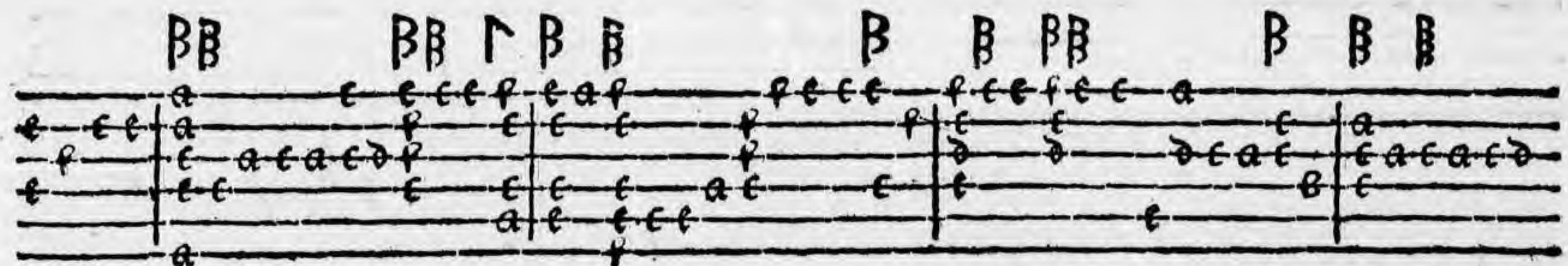
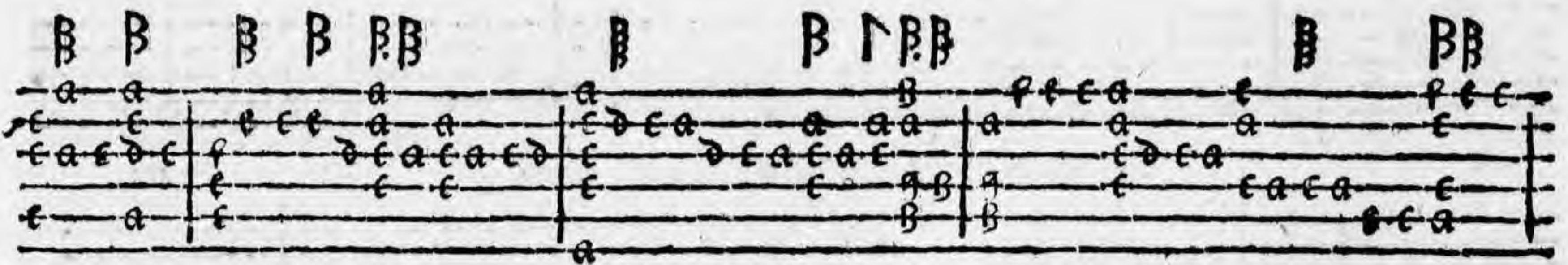


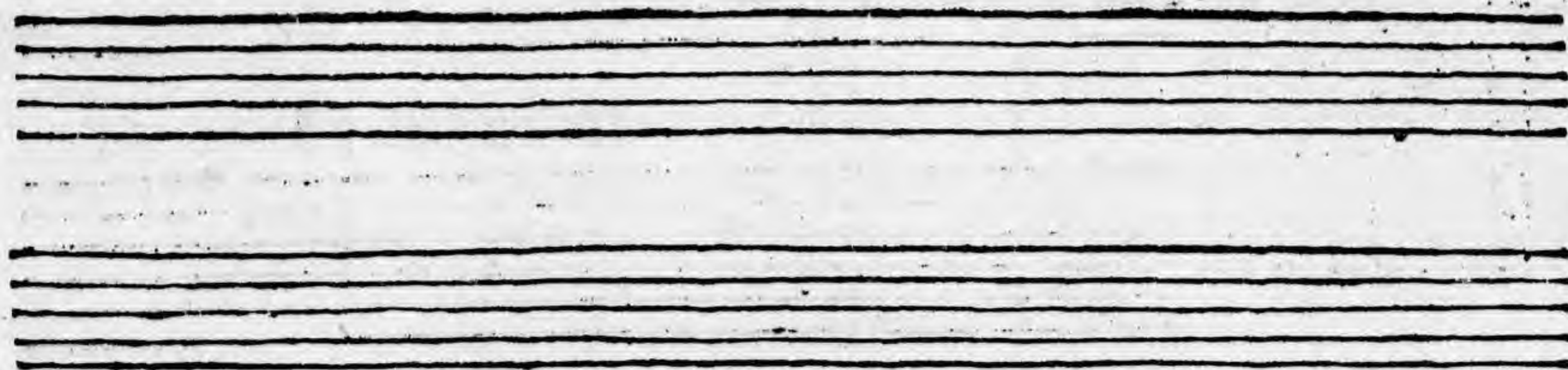
FLORILEGIUM.

11 BB BB BB BB BB 11 BB



Iuvenes eguerunt. Secunda pars.





non minuentur omni bono,

ii. non minuentur omni bono,

ii. tur omni bono non minuentur omni bo no

* ii. tur omni bono non minuentur omni bo no

BASSVS.



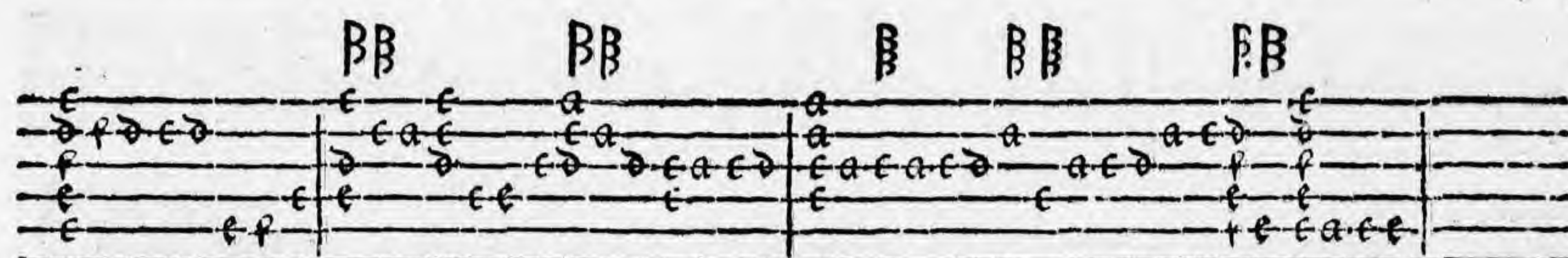
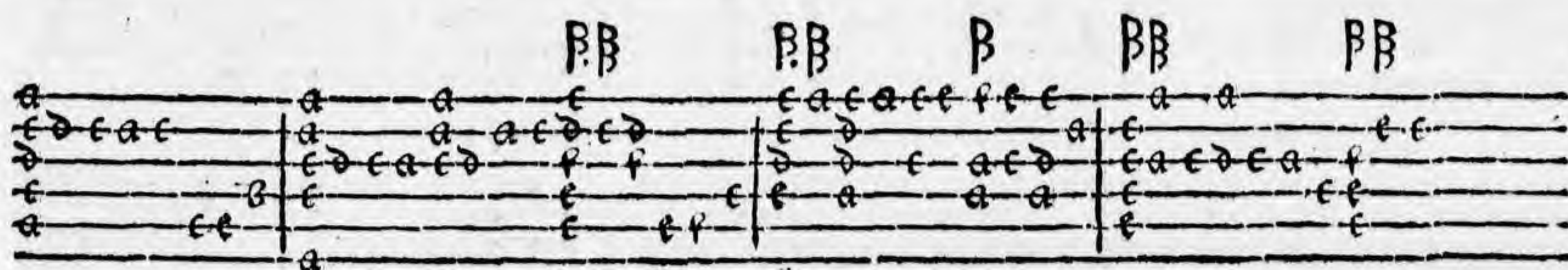
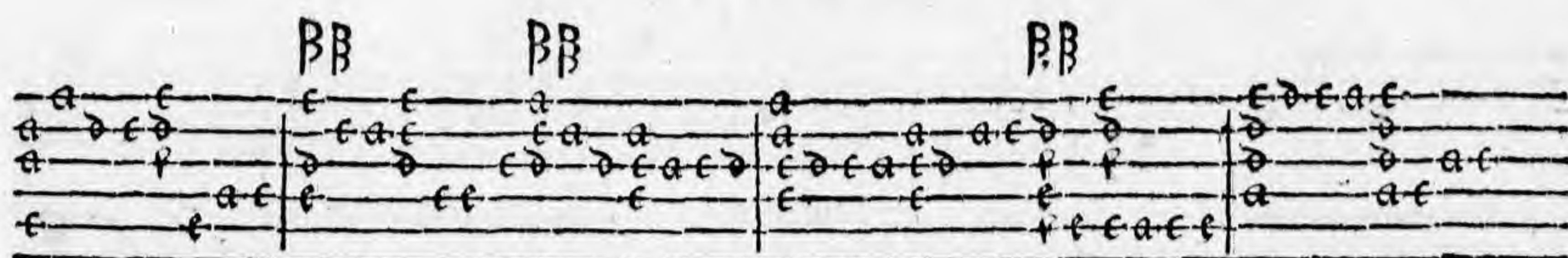
ii. omni bono no.

ii. entur omni bono non minuentur

ii. non minuentur omni bono no. non minuentur

* ii. non minuentur omni bono no. non minuentur

SUPERIUS.



B **ASSO.**
 Dal primo giorn' ahime ij
 ch'io fui legato dato i belacci già semprec' amai amai
 dunque cor ij
 amai dunque cor no mi dar guai no mi dar guai

T **ENORE.**
 Dal primo giorn' ahime ij
 ch'io fui lega to dato i belacci già semprec'-
 amai dunque cor ij
 amai dunque cor ij
 non mi dar guai.
 non mi dar guai no mi dar guai.

D
 Al primo giorn' ahime ij
 ch'io fui legato dato i belacci già sem pre ta-
 amai dunque cor ij
 amai dunque cor ij
 non mi dar guai no mi dar guai.

CANTO.

B **ASSO.**
 forte Ch' odio vita per se l' amo per morte l' amo per morte ij.
 Ogni vita Ogni vita mi spiace tanto la morte mi diletta e piace Anzi piu noua

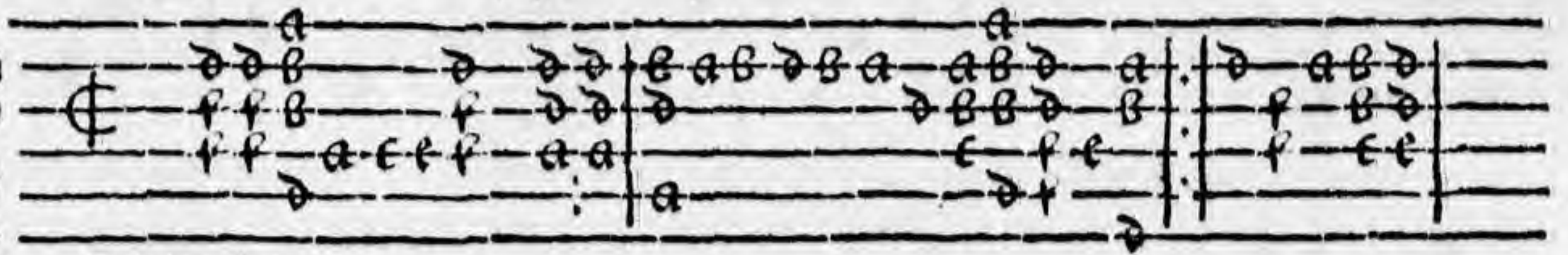
T **ENORE.**
 forte Ch' odio vita per se l' amo per morte l' amo per morte ij.
 Ogni vita Ogni vita mi spiace tanto la morte mi diletta e piace Anzi piu noua

D
 forte Ch' odio vita per se l' amo per morte l' amo per morte ij.
 Ogni vita Ogni vita mi spiace tanto la morte mi diletta e piace Anzi piu noua

CANTO.

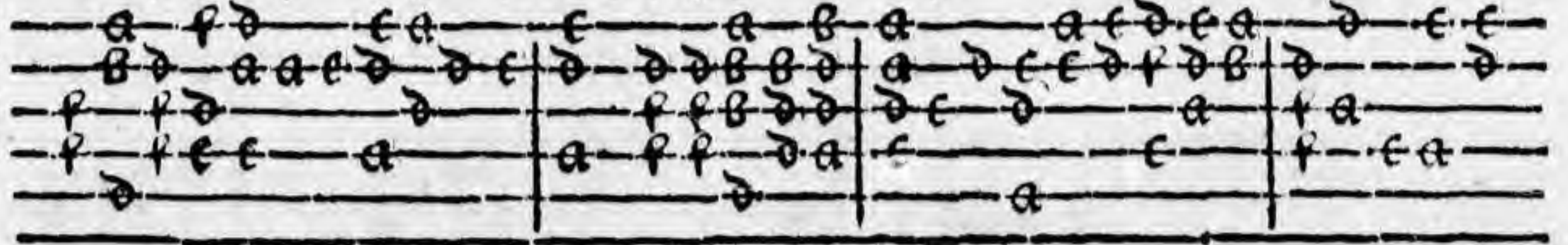


BB BB BB BB



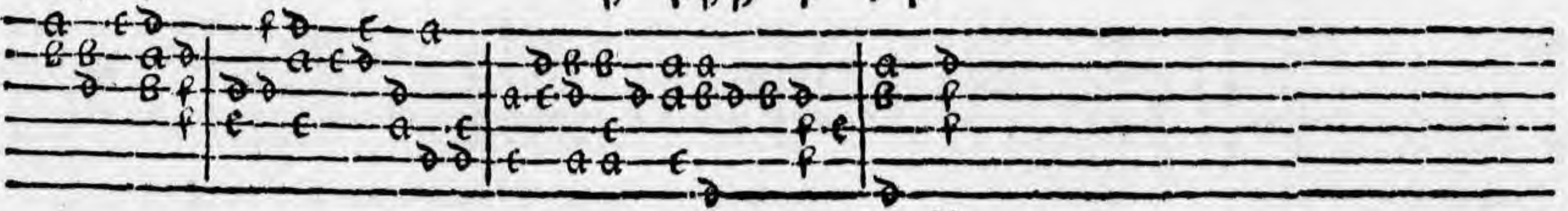
Gnivita. à 3.

BB BB BB BB BB BB BB BB BB BB



BB

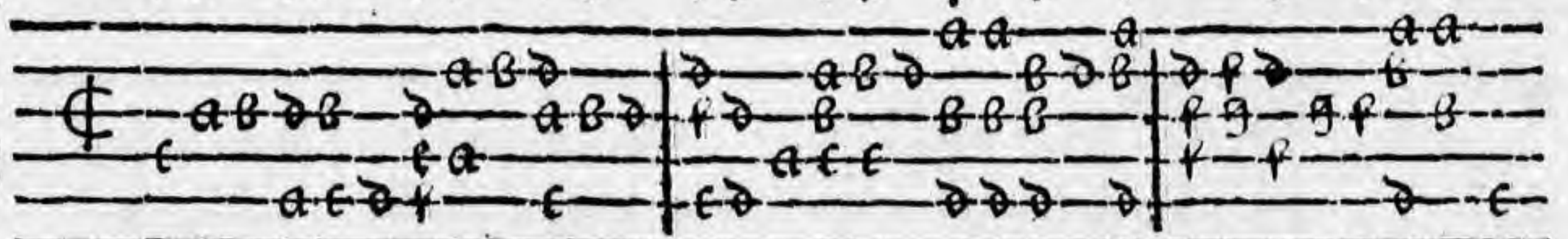
BB BB BB BB BB BB BB BB BB BB



*



BB BB BB BB BB BB BB BB BB BB

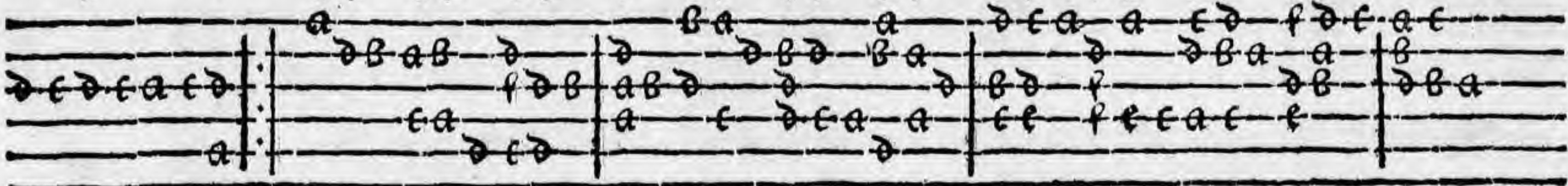


Al primogiorno. à 3.

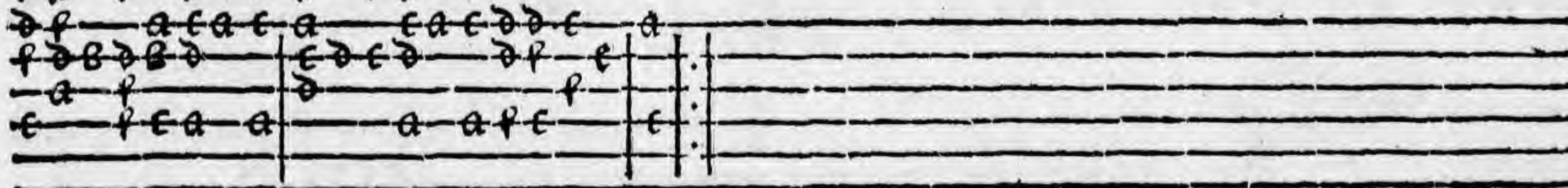
BB BB BB BB BB BB BB BB BB BB



BB BB BB BB BB BB BB BB BB BB BB BB BB BB BB




BB BB BB BB BB BB BB BB BB BB



Aghe bellezze e bionde trecce d'oro Vedi che per te moro Ahime ij Ahime




non piu martoro.



TENORE.



Vaghe bellezze e bionde trecce d'oro Vedi che per te moro Ahime ij Ahime non piu



BASSO.



o Vaghe bellezze e bionde trecce d'oro Vedi che per te moro ahime ij ahime non piu martoro.

D




E le vostre sciocchezze amant'io rido Ahahah ij poi che portate amore



TENORE.



De le vostre sciocchezze amant'io ri do amant'io ri do Ahahah



ij Ahahah ah poi che portate amo re poi che portate amo re Achioi brama



BASSO.



poi che portate amore poi che portate amore A chioi brama di canarui il core di canarui il core.



FLORILEGIUM.

12



BB BB B B B B BB BB B

Aghe bellezze. à 3.

BB BB BB BB B

BB BB BB BB B

Handwritten musical notation on a five-line staff, featuring various note values and rests.



BB BB B BB B BB BB

Ele vostre sciochelse. à 3.

BB BB BB BB B BB BB BB BB B

BB BB BB BB B BB BB BB BB B

BB BB BB BB B BB BB BB BB B

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.



Sai promette chi n'attende mai chi n'attende ma
! Così a ponto tusa-

CANTO.

sempre mi dice certo lo farò un'altra volta un'altra volta pò.

T

ENORE.

Alai promette chin'attende ma
! Così a ponto fa-

sempre mi dice certo lo farò un'altra volta un'altra volta pò.

B

ASSO.

Alai promette chin'attende mai così a ponto tu fai
Sempre mi dice

certo certo lo farò un'altra volta un'altra volta pò.



A venenola viltà el fiero sguardo Del Balifico a l'huoglia la vita

CANTO.

E voi con gli occhi per virtù d'Amore Togliete a chi vi mira anima e co

T

ENORE.

La venenola viltà el fiero sguardo del Balifico a l'huoglia la vita

E voi con gli occhi per virtù d'Amore re Togliete a chi vi mira anima e co

B

ASSO.

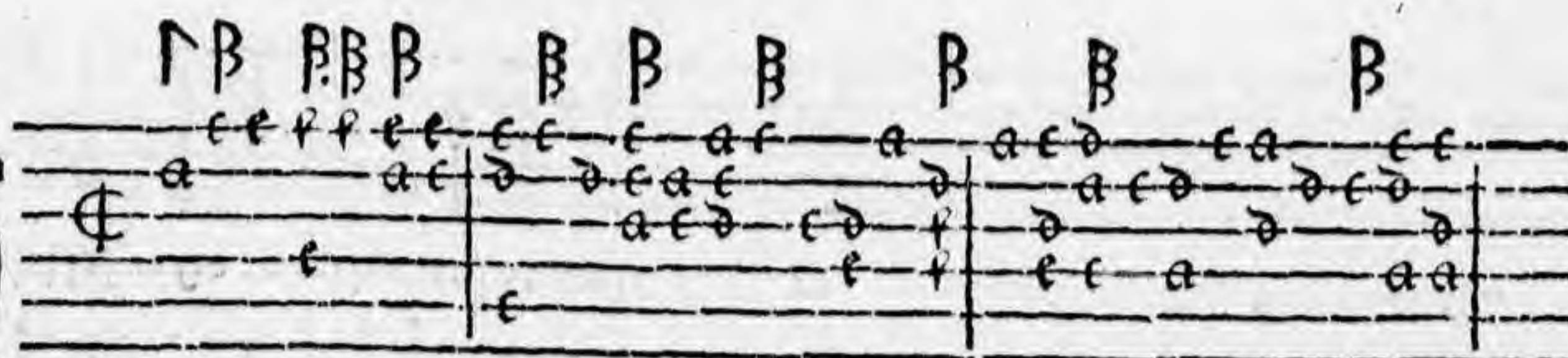
La venenola viltà el fiero sguardo del Balifico a l'huoglia la vita

gli occhi per virtù d'Amore Togliete a chi vi mira anima e co

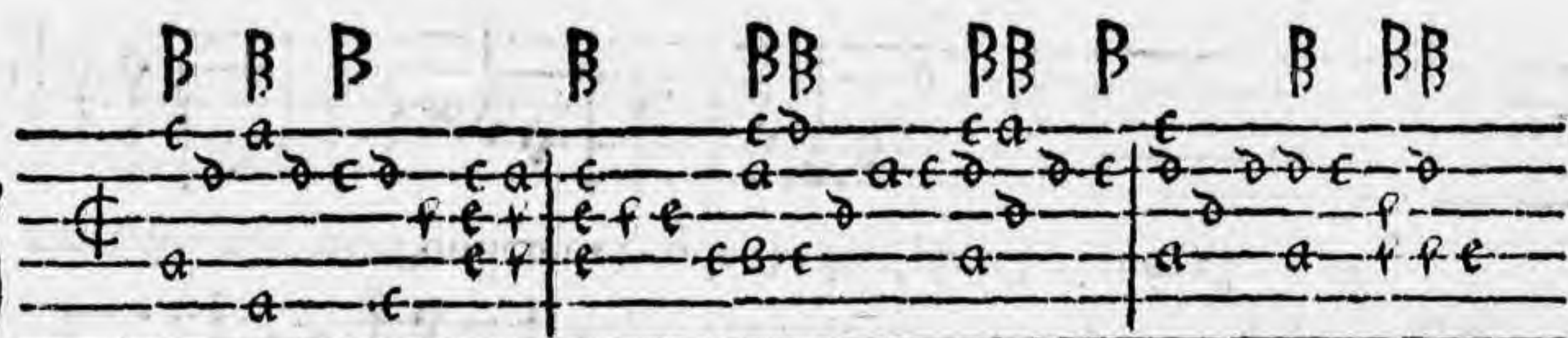
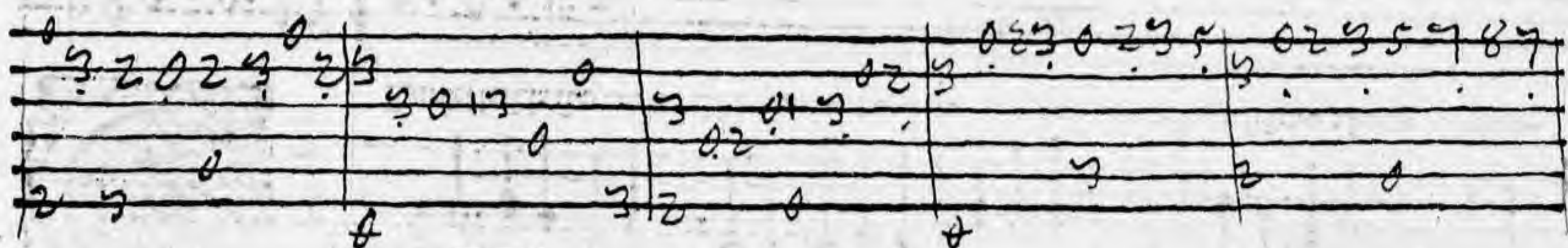
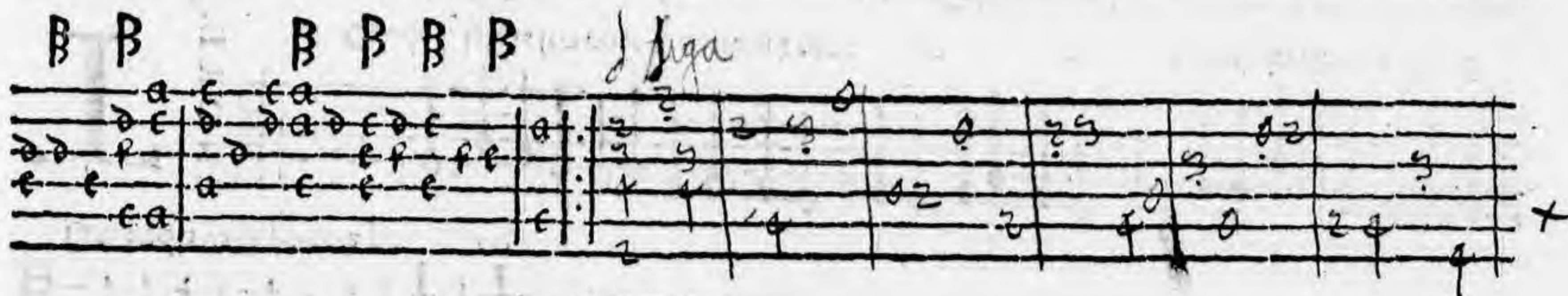
re.

FLORILEGIUM.

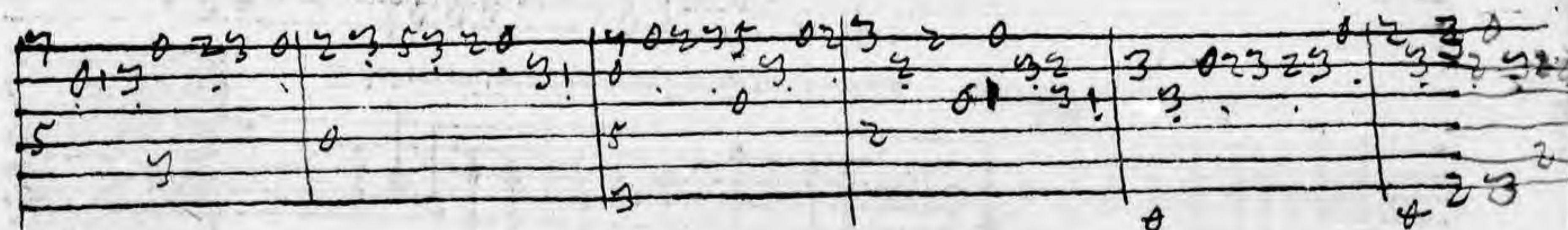
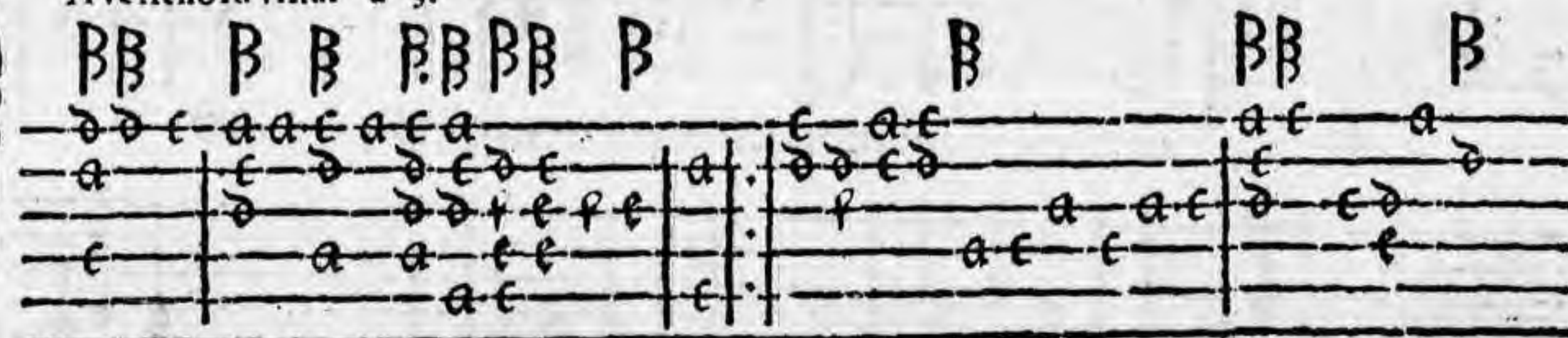
13



Sfai promette. à 3.



A venenosa vista. à 3.



S ENORE.
 E del mar si feccaffer tutte l'onde tutte l'onde Iodital piant'ho'l cuor e'l
 CANTO.

T ENORE.
 Se del mar si feccaffer tutte l'onde tutte l'onde Iodital piant'ho'l cuor e'l
 CANTO.

B ASSO.
 Se del mar si feccaffer tutte l'onde tutte l'onde Iodital piant'ho'l cuor e'l
 CANTO.

C ENORE.
 Rudel la scia fto core Che tieni tutte l'ho re Acceso in fiamma fto E con-
 CANTO.

T ENORE.
 Rudel la scia fto core Che tieni tutte l'ho re Acceso in fiamma fto E con-
 CANTO.

B ASSO.
 Rudel la scia fto core Che tieni tutte l'ho re Acceso in fiamma fto E con-
 CANTO.

B ASSO.
 Rudel la scia fto core Che tieni tutte l'ho re Acceso in fiamma fto E con-
 CANTO.

FLORILEGIUM.

14



BB BB BB BB BB

Edelmar si seccasser. à 3.

BB BB

BB BB BB BB BB BB BB BB BB BB BB

Handwritten musical notation on a five-line staff, featuring various note values and rests.



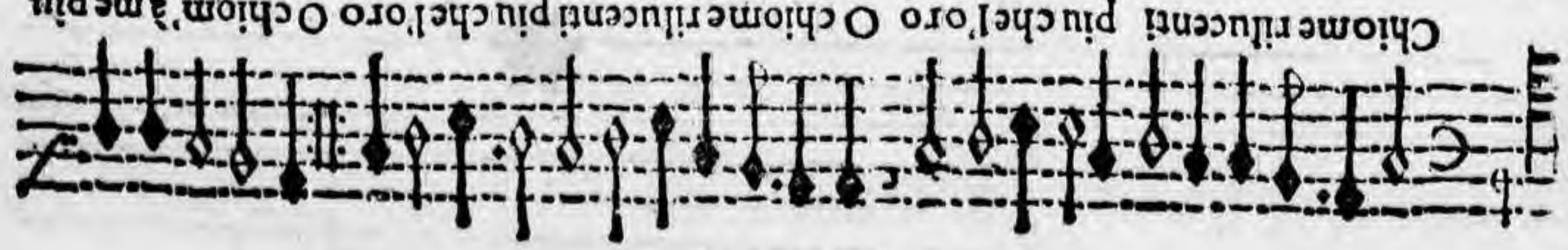
BB BB BB BB BB

Rudel lascia sto core. à 3.

BB BB BB BB

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

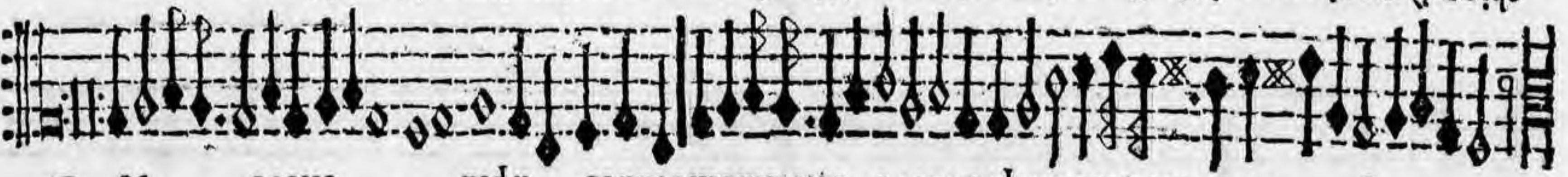


CANTO



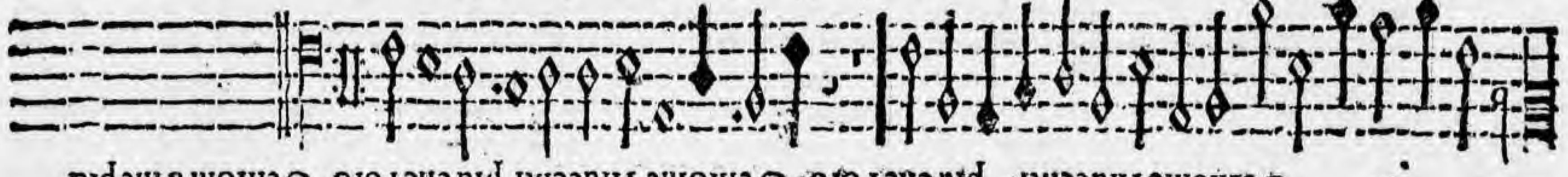
T

ENORE

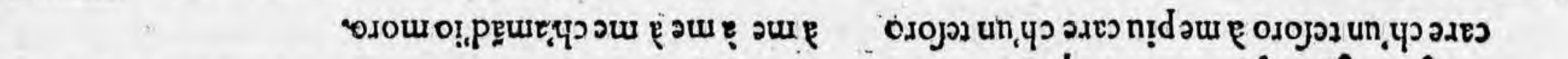
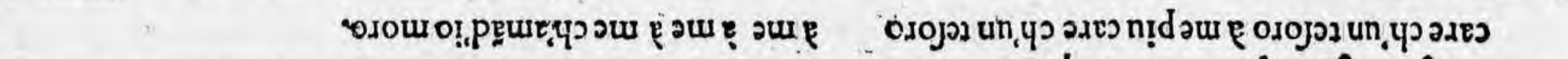
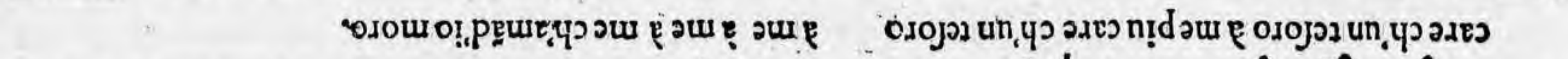
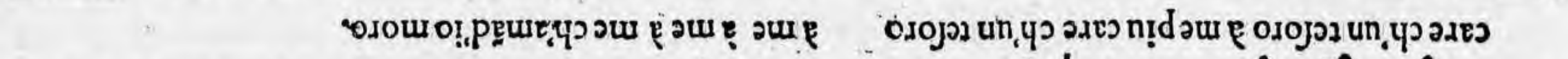
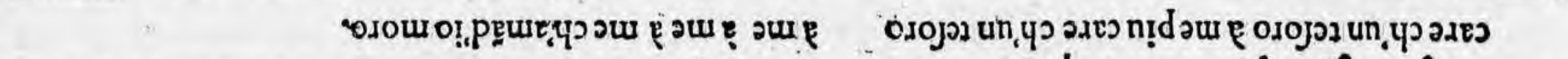
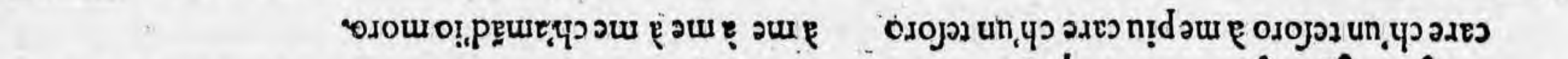
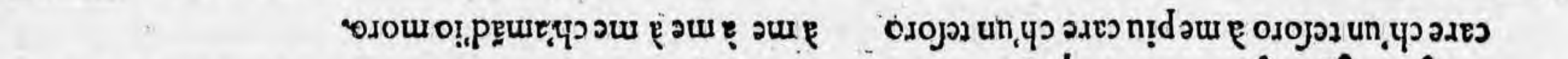
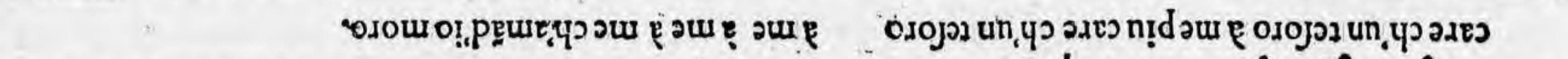
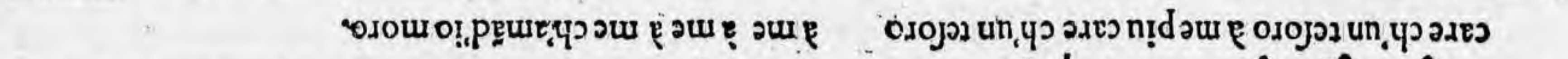
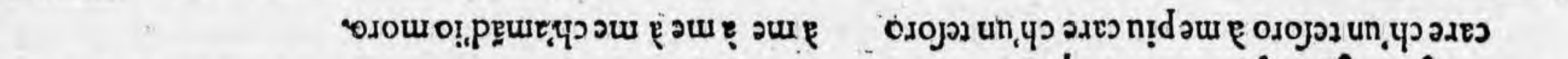
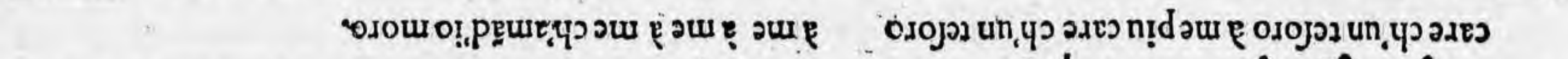
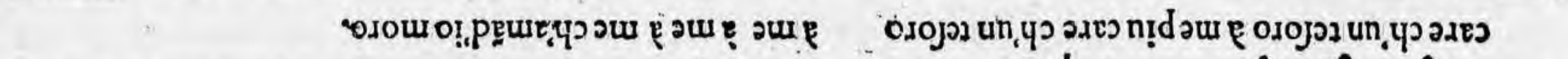
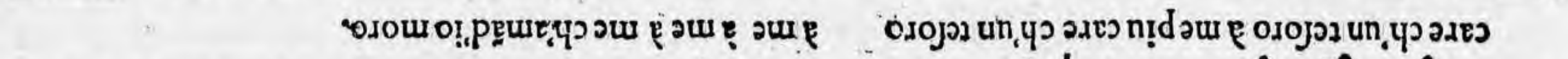
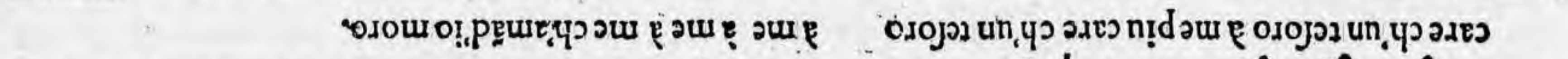
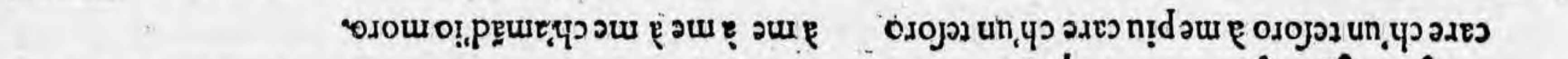
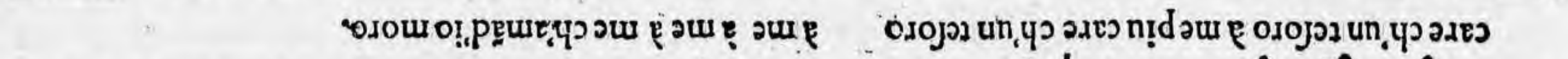
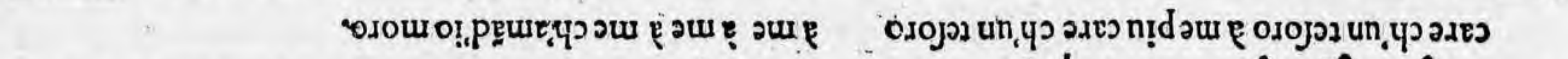
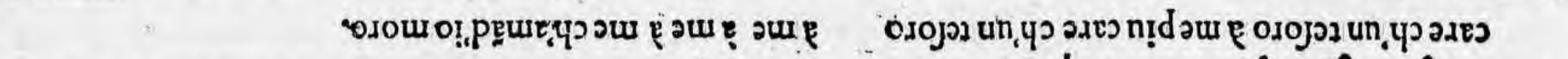
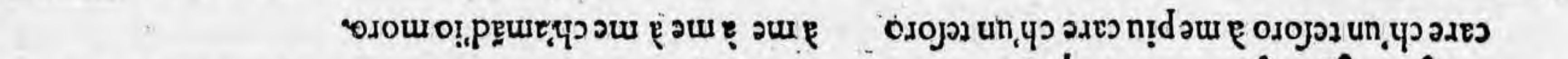
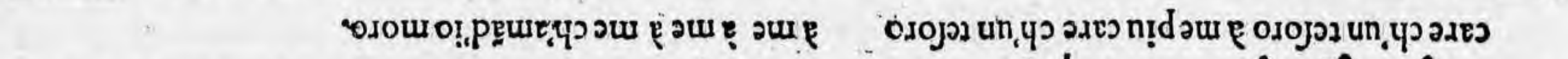
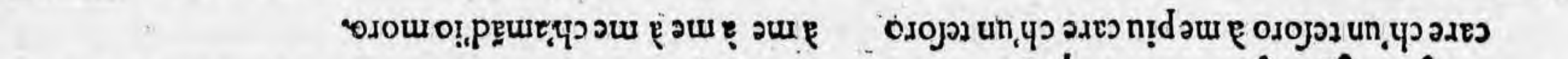
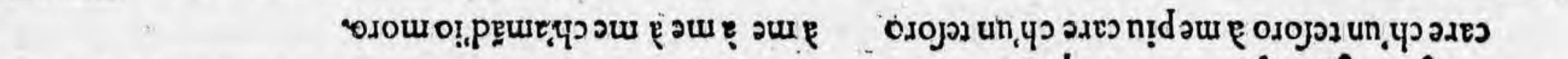
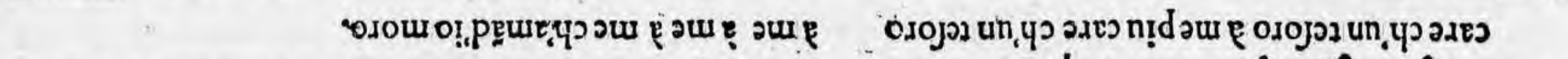
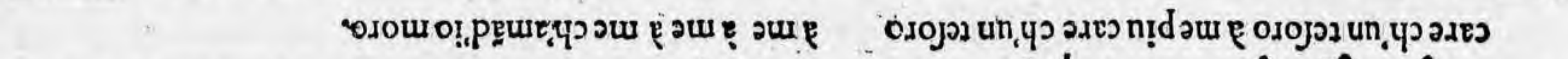
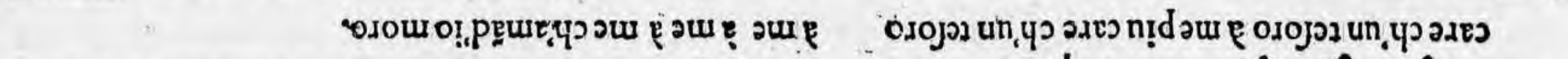
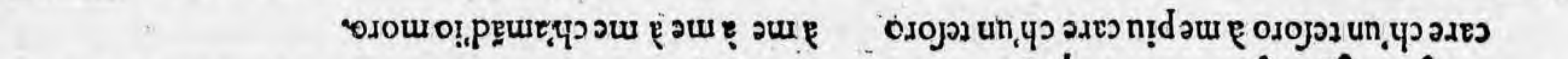
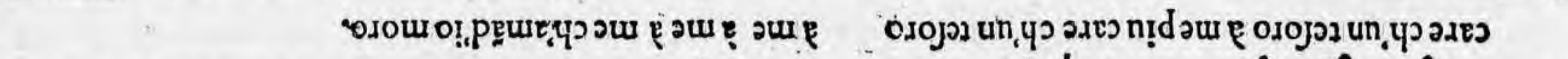
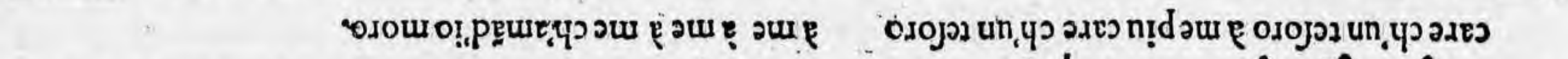
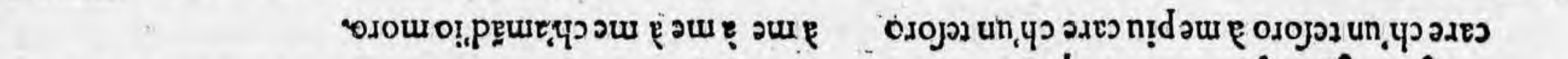
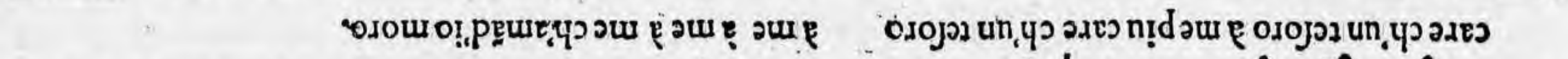
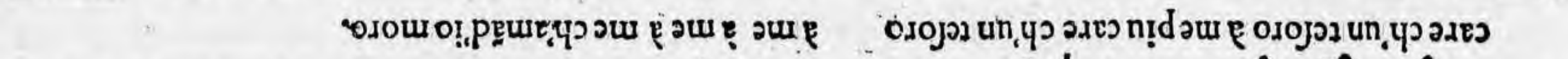
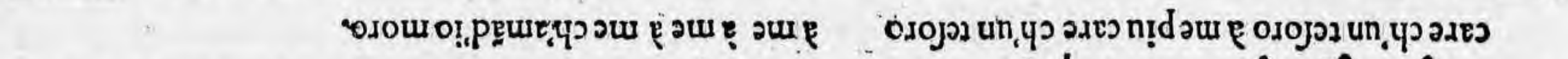
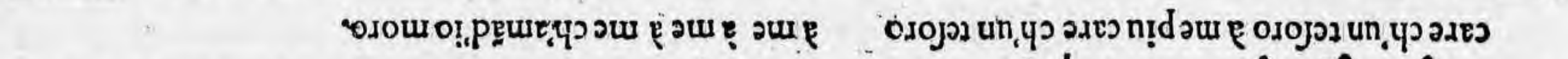
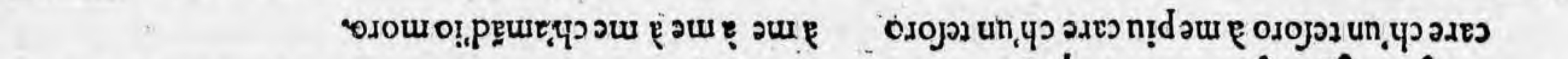
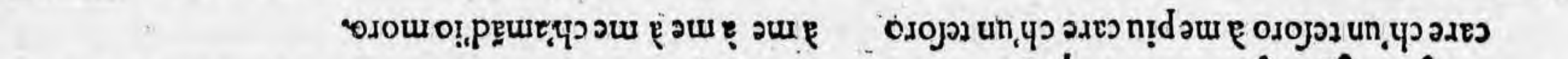
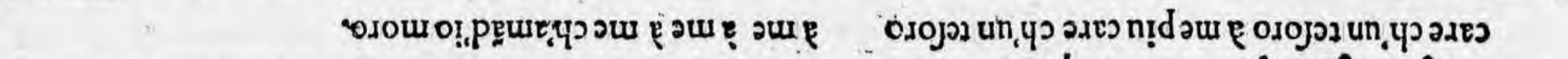
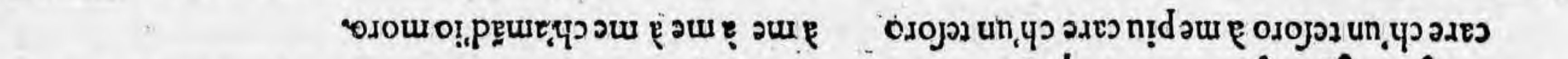
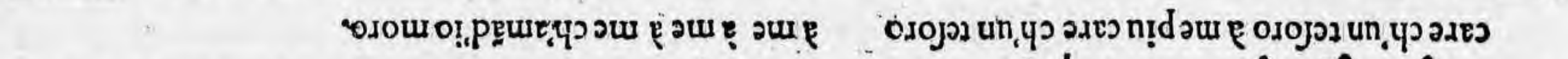
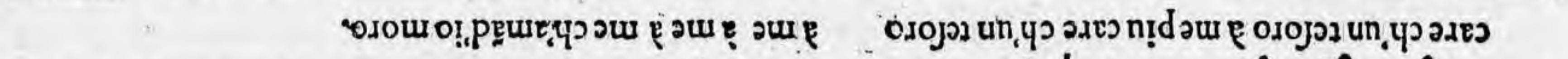
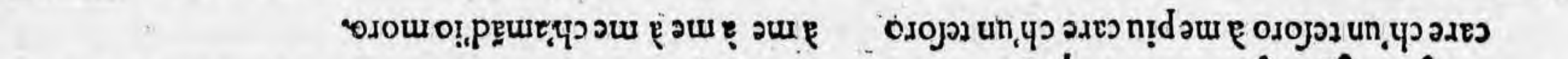
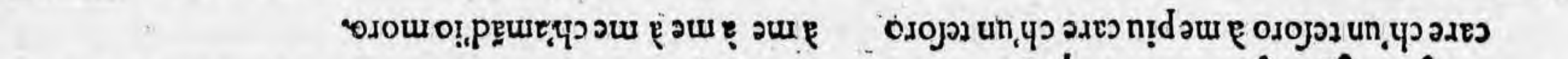
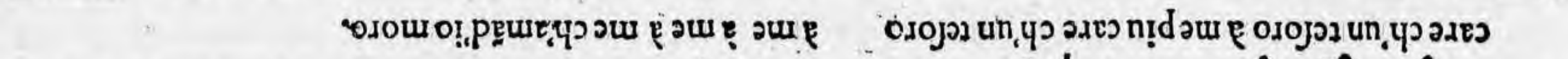
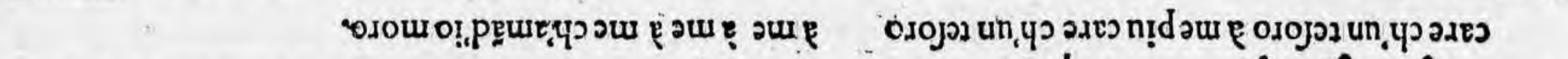
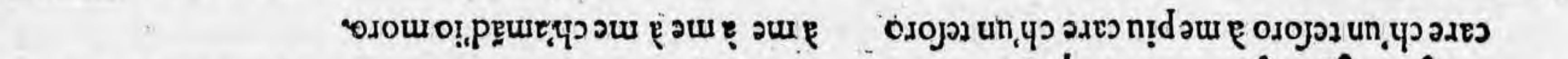
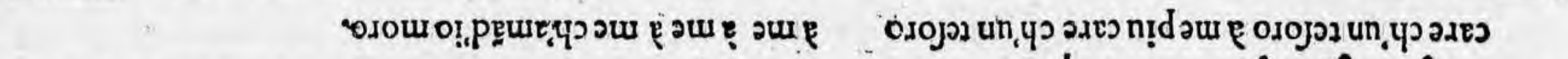
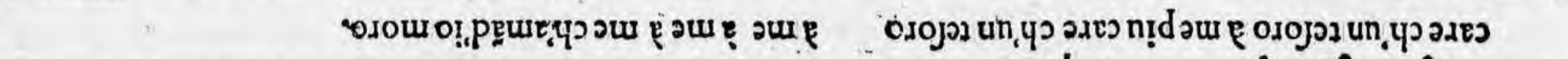
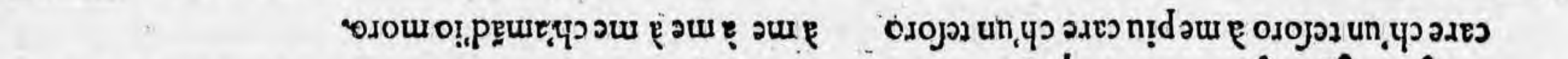
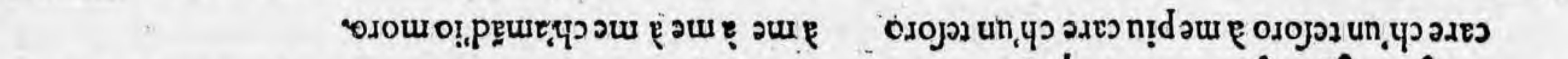
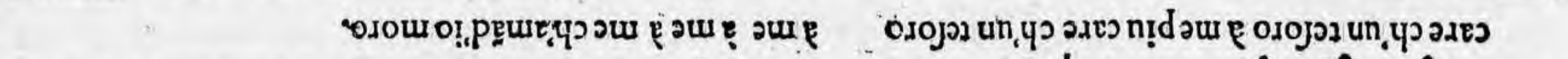
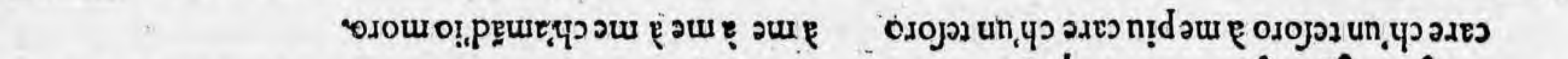
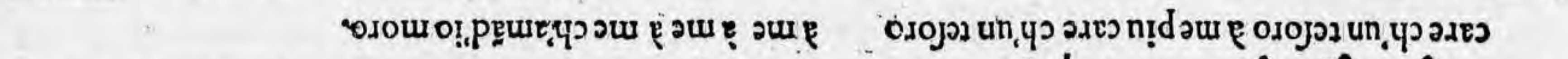
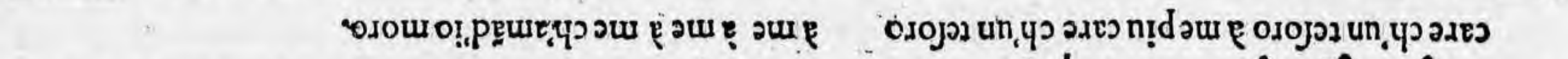
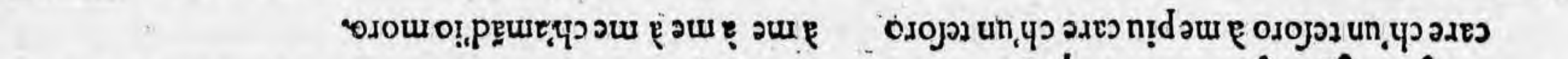
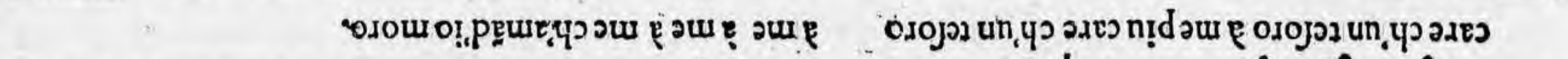
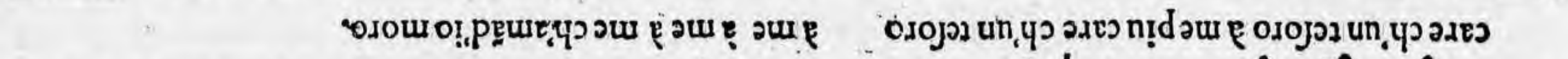
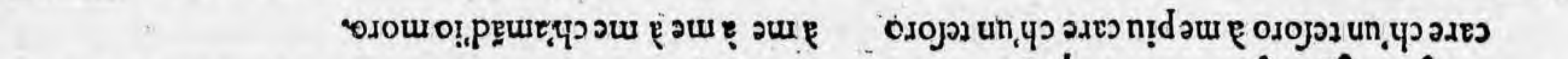
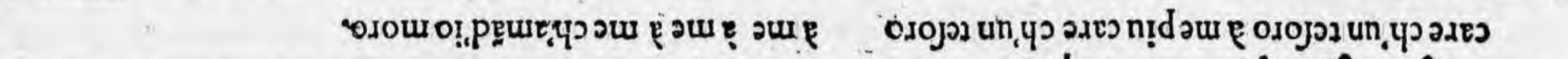
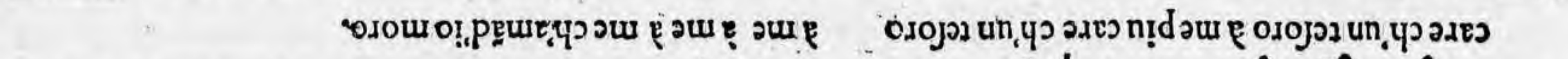
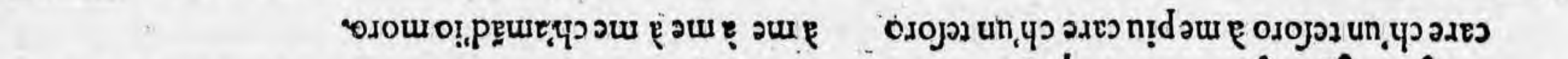
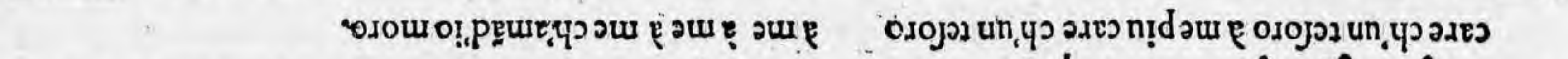
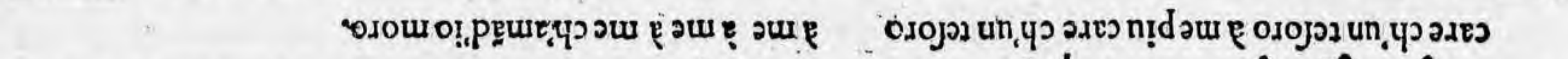
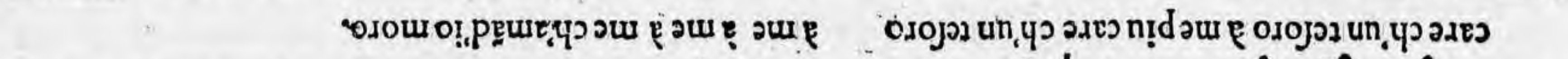
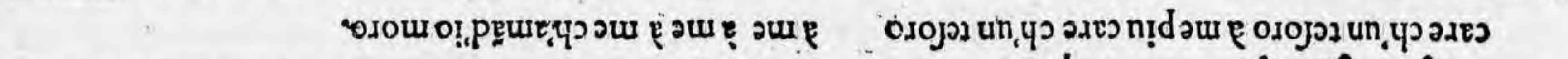
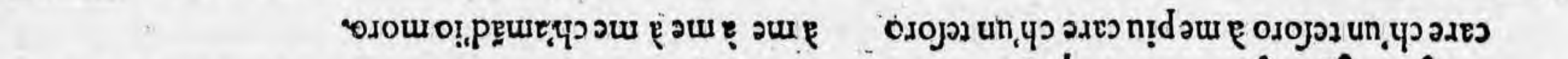
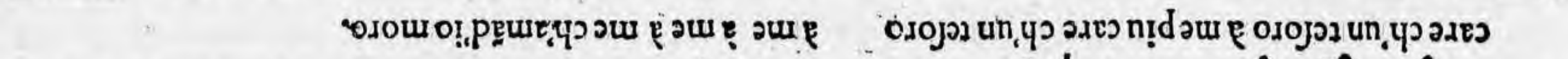
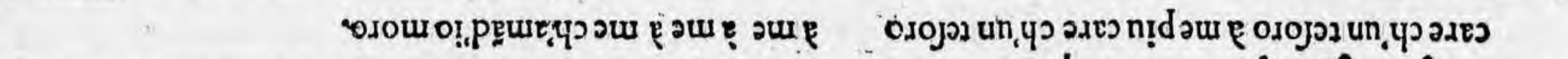
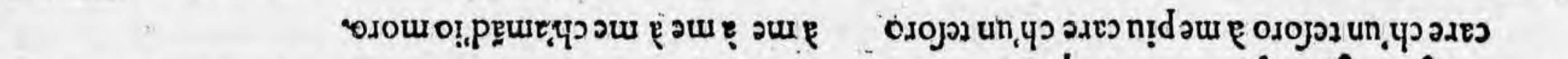
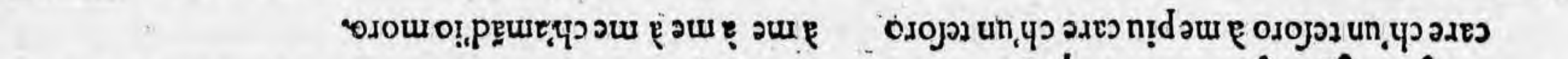
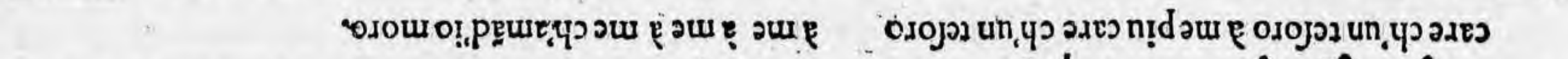
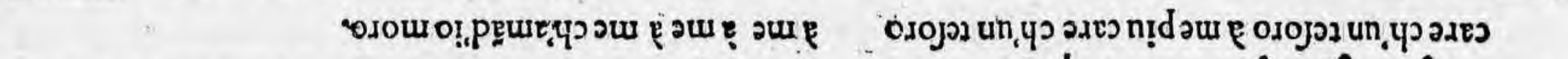
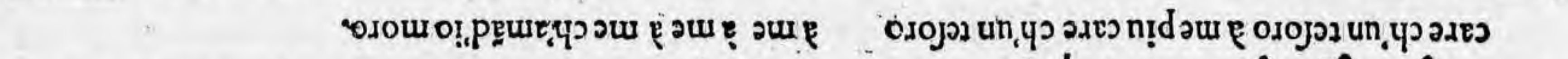
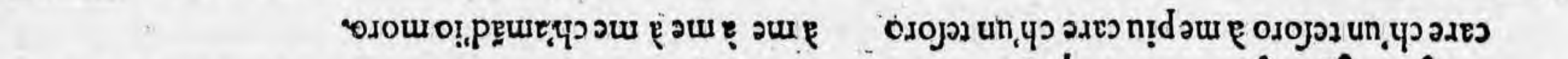
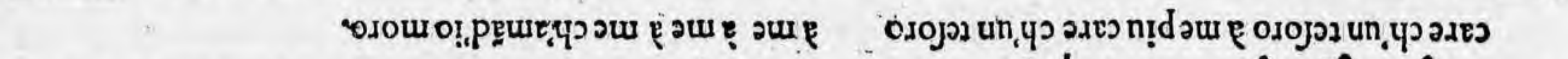
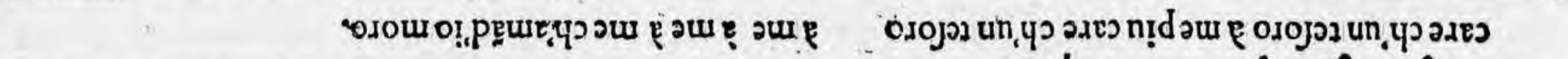
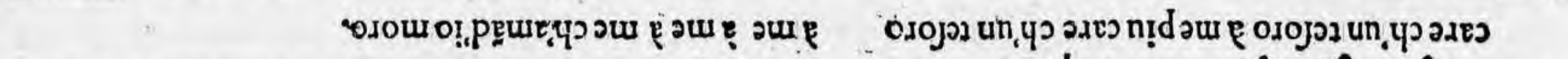
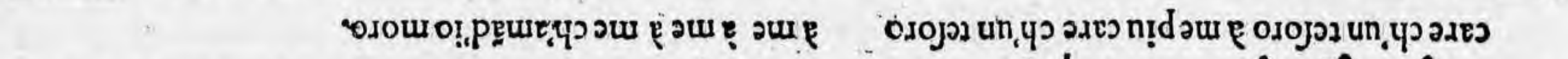
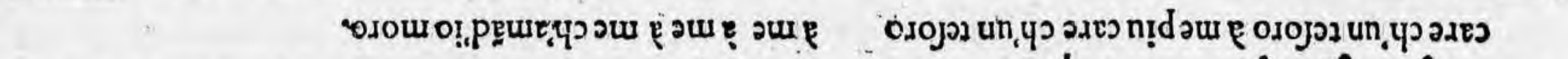
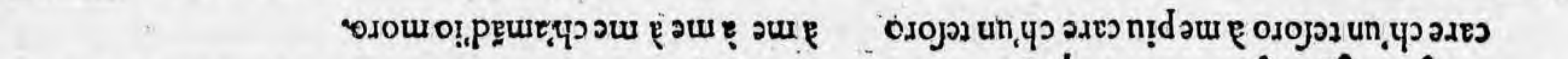
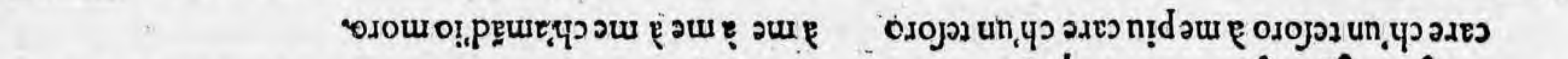
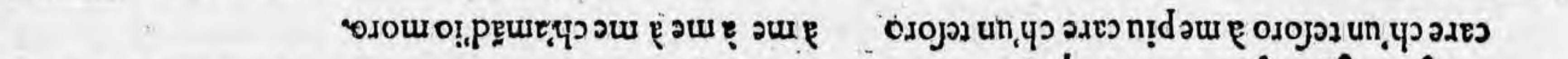
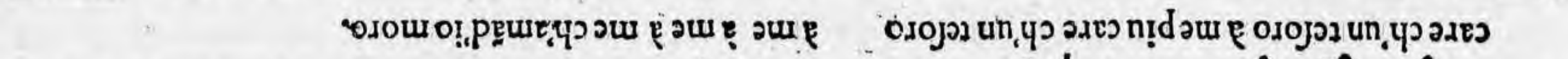
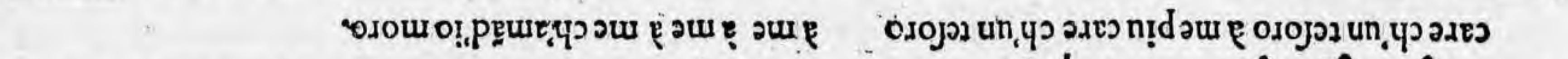
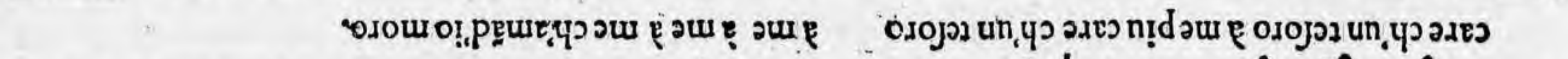
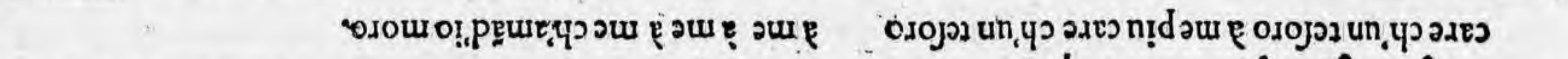
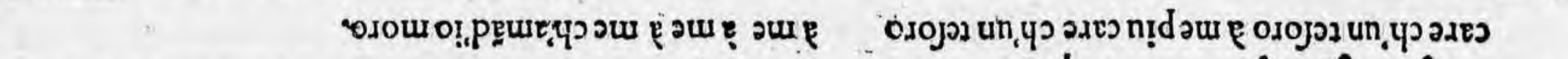
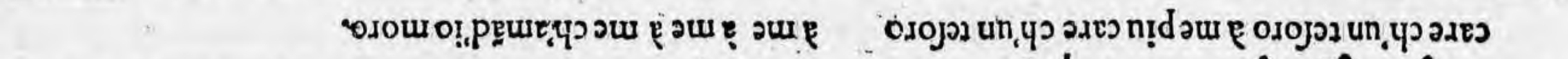
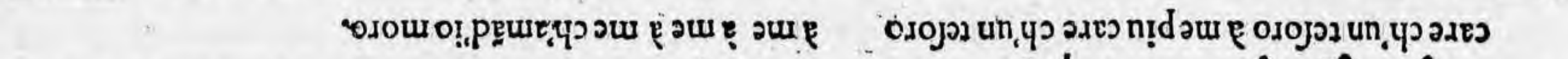
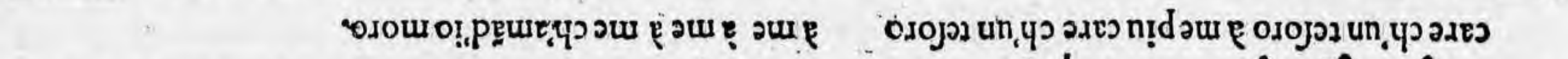
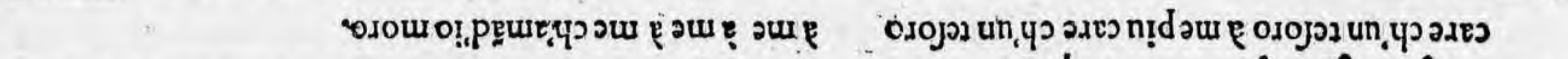
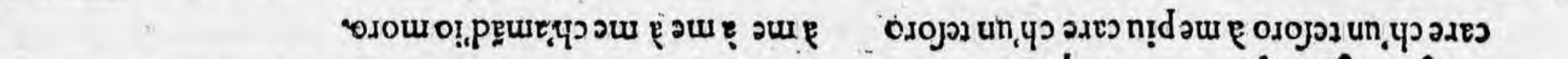
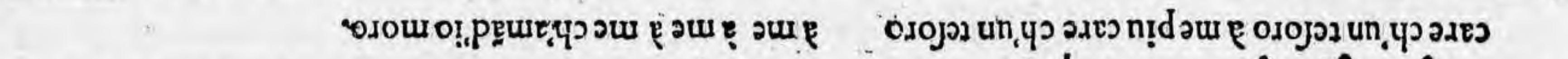
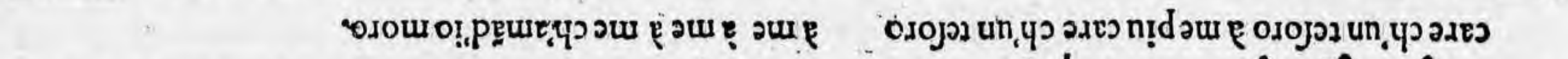
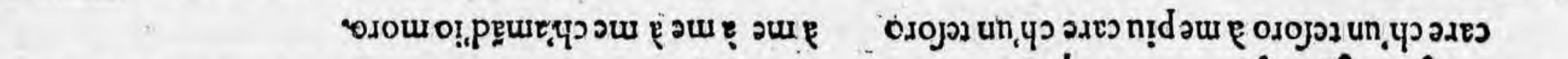
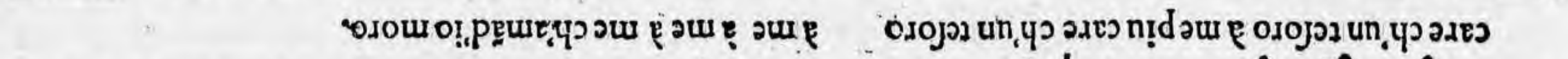
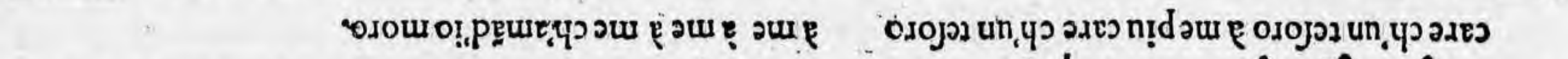
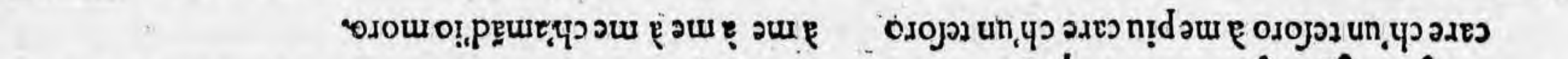
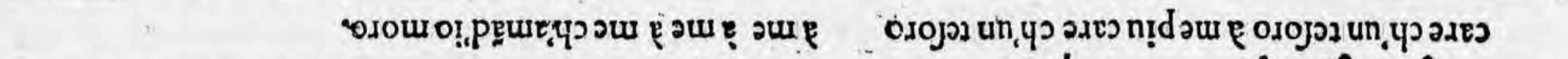
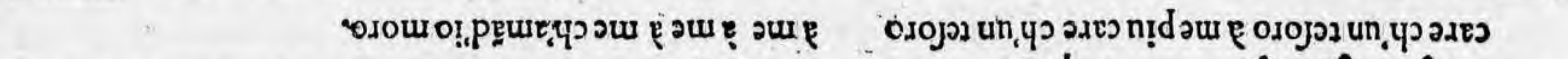
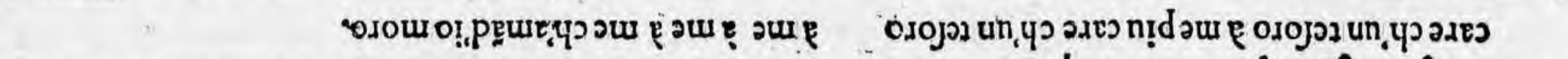
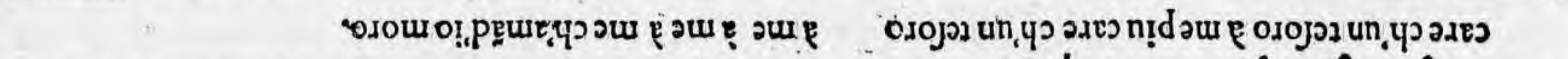
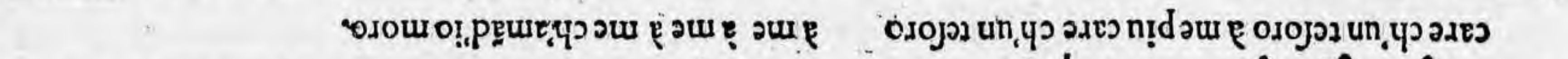
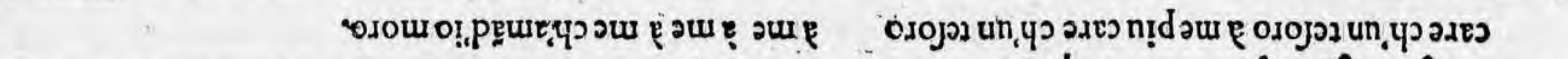
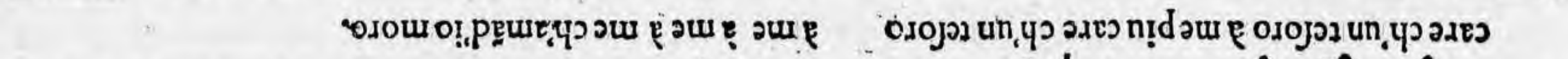
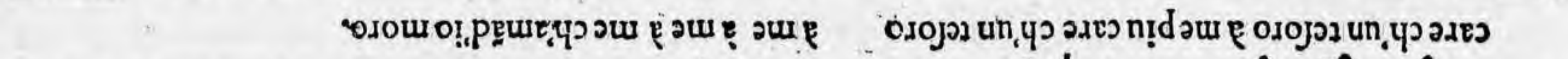
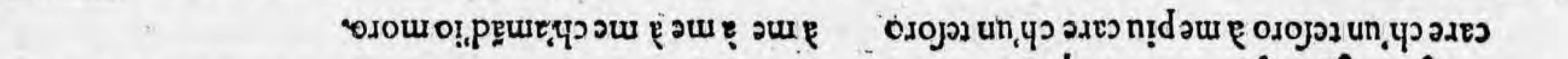
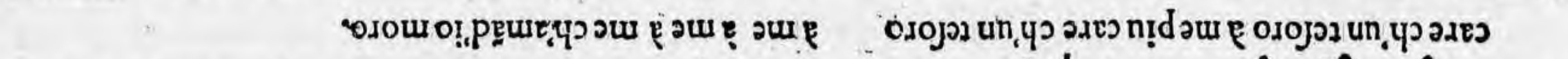
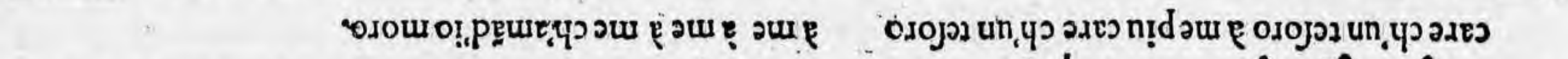
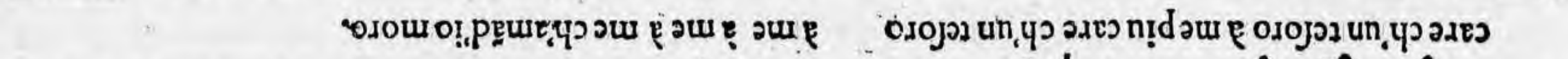
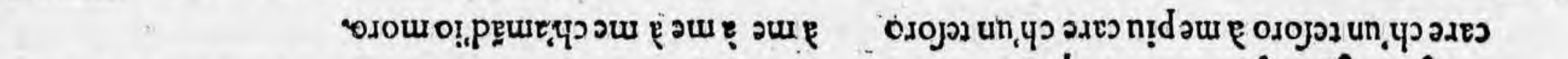
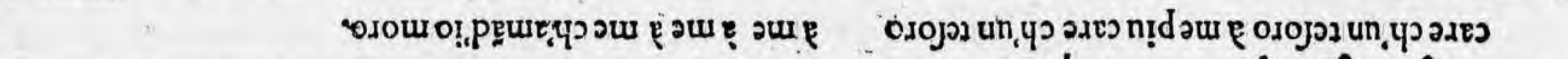
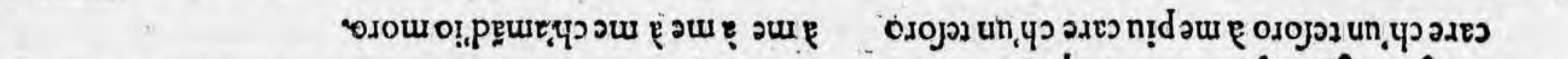
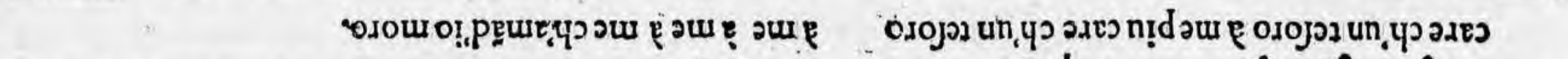
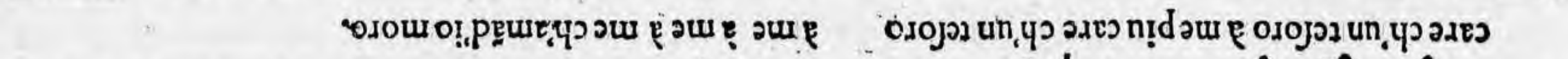
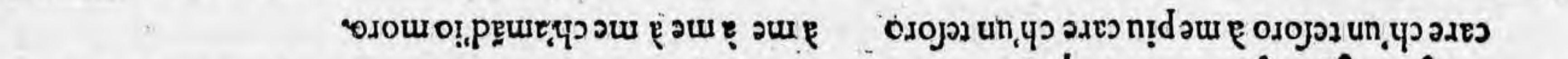
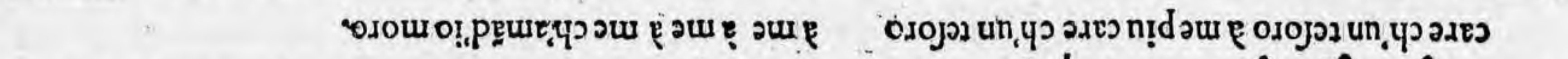
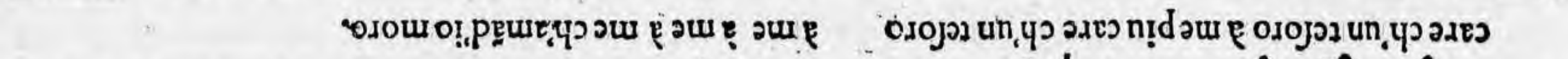
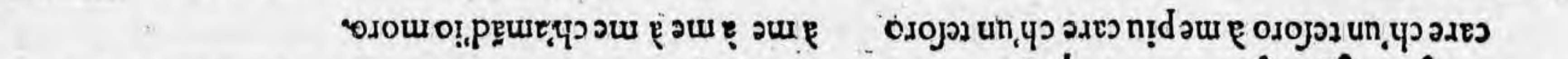
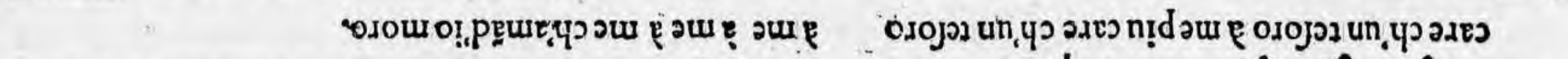
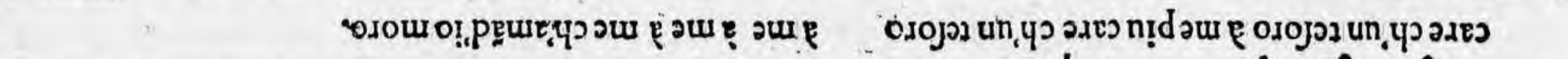
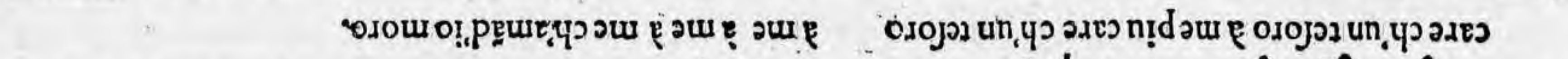
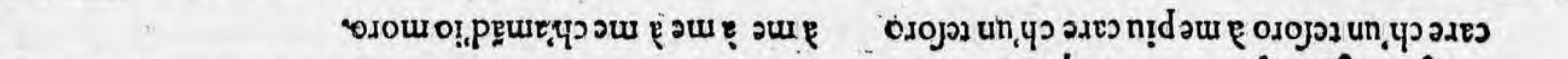
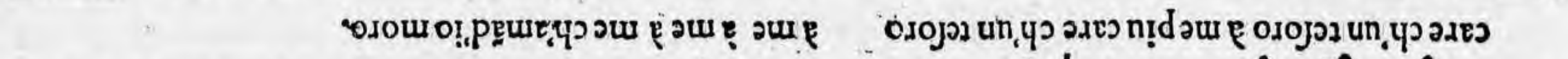
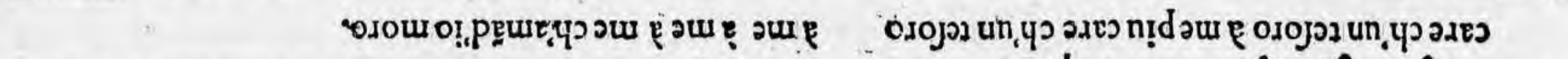
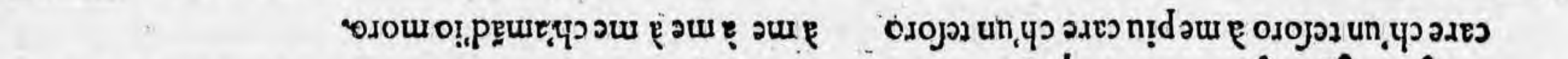
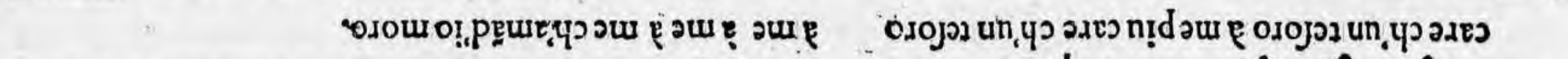
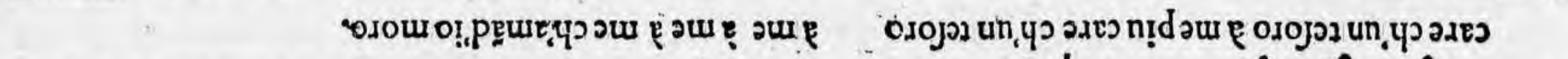
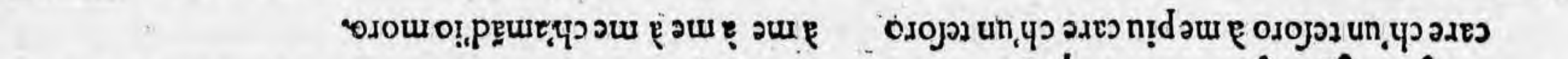
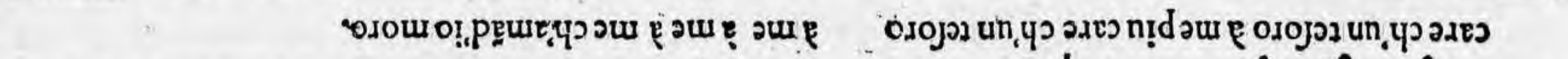
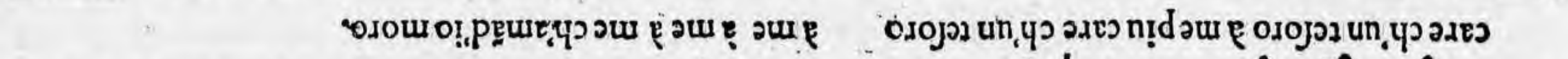
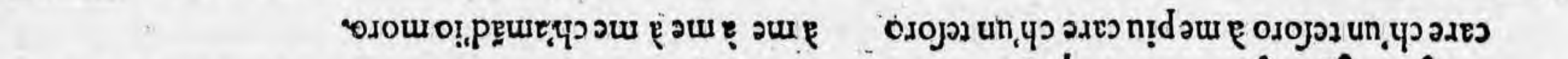
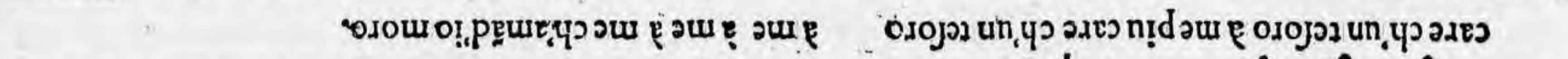
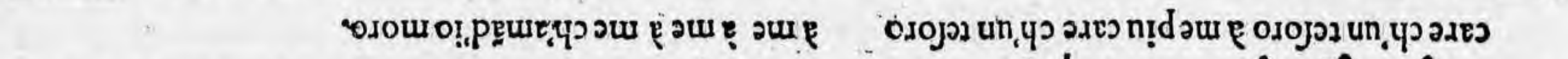
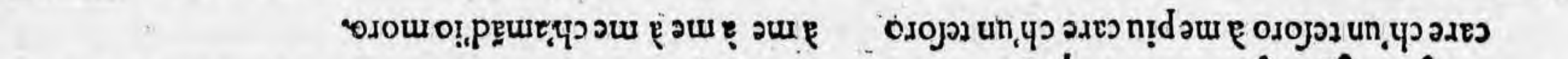
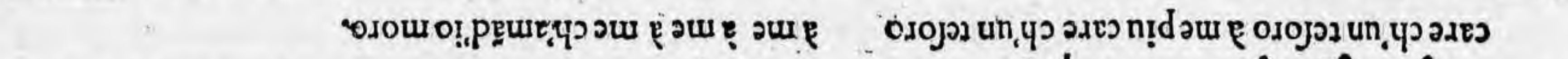
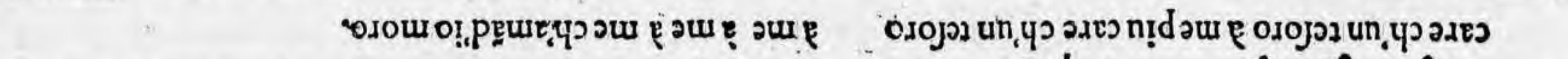
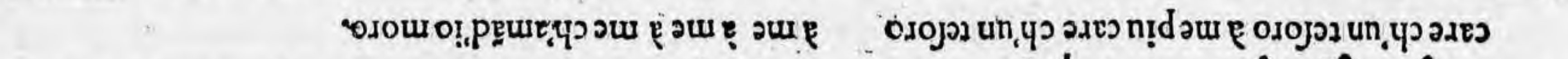
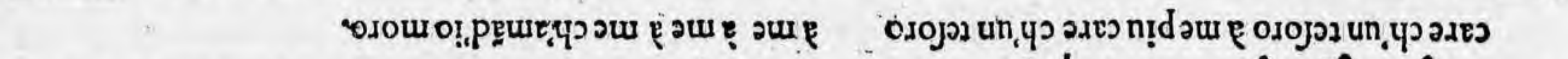
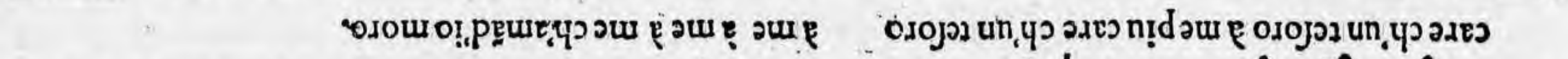
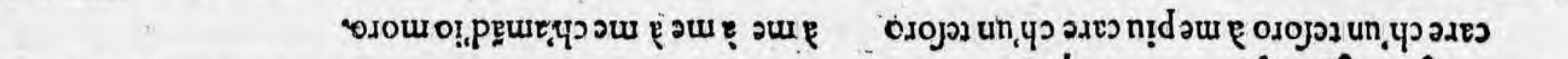
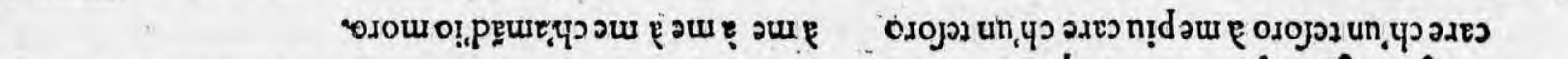
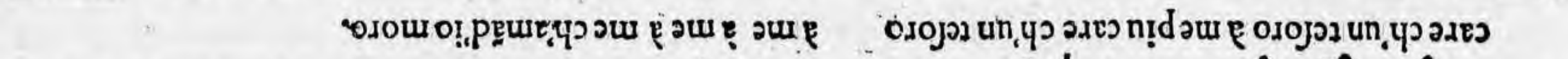
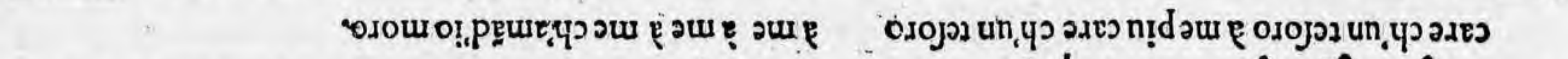
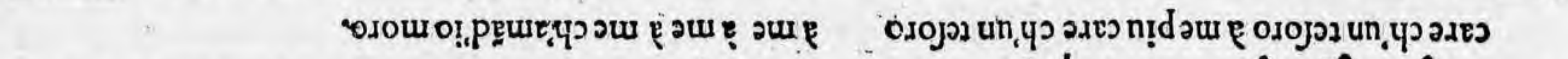
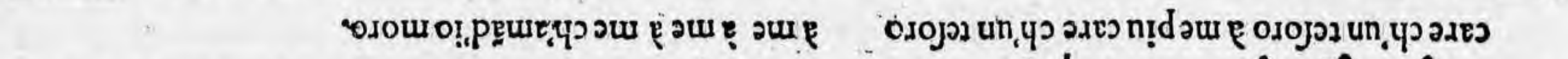
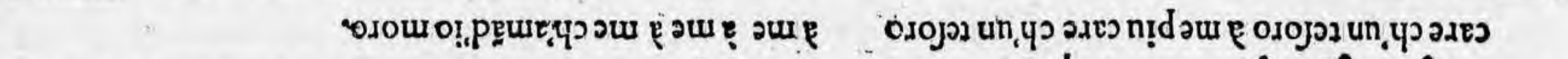
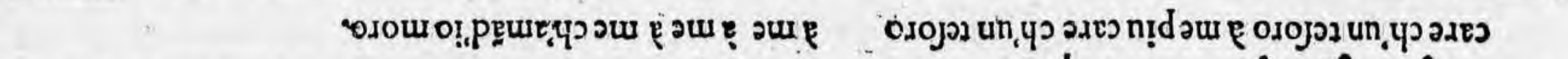
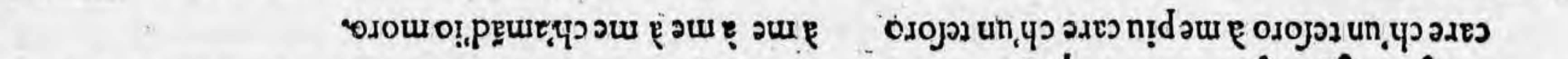
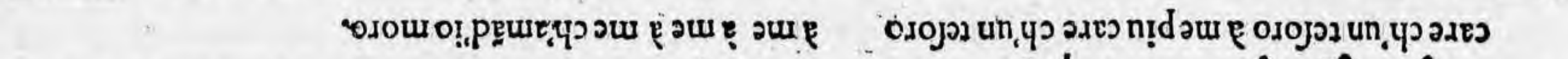
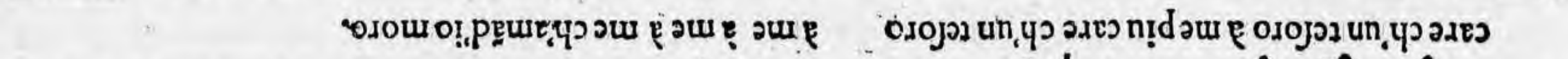
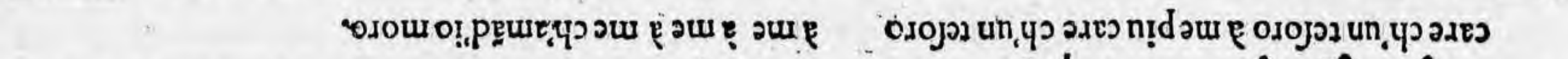
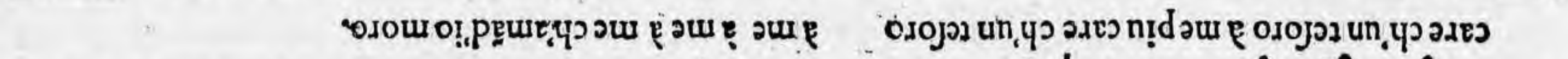
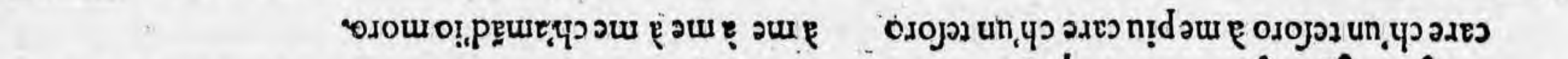
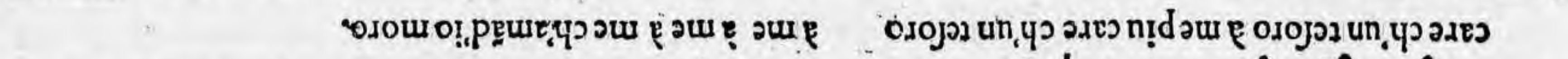
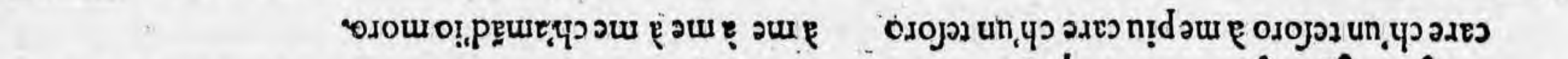
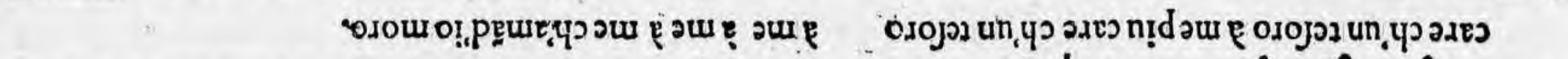
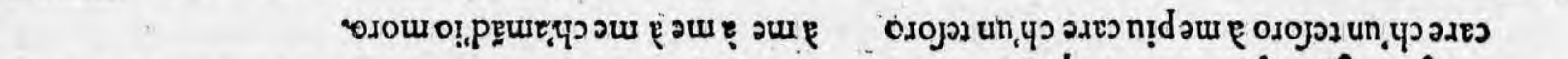
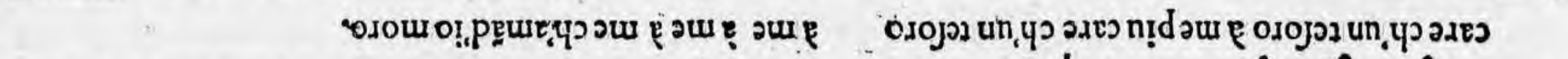
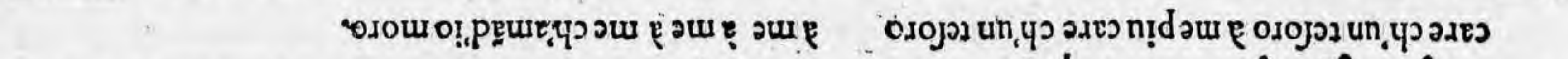
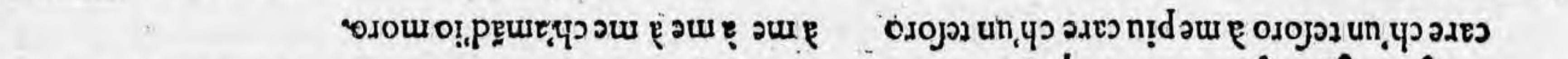
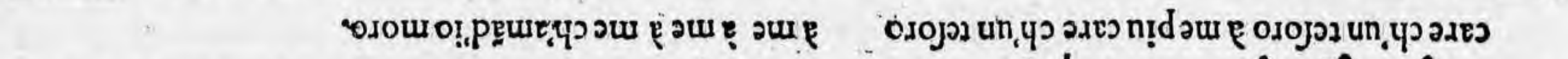
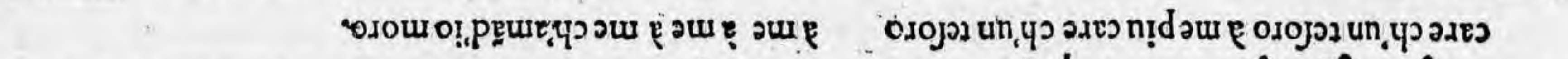
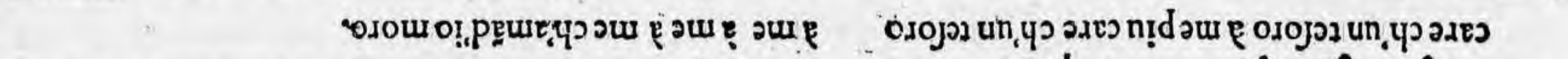
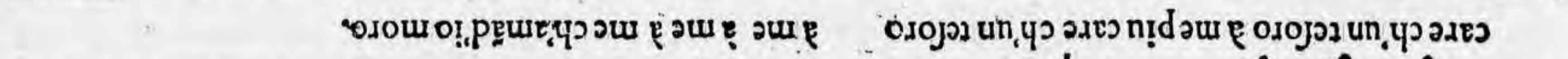
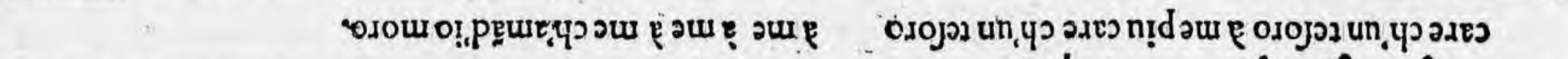
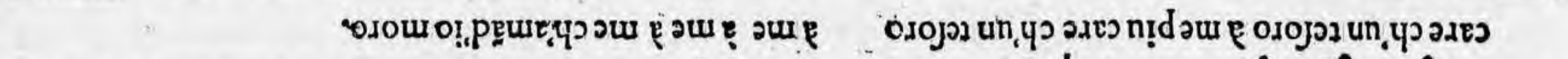
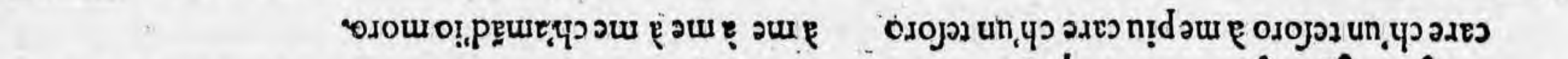
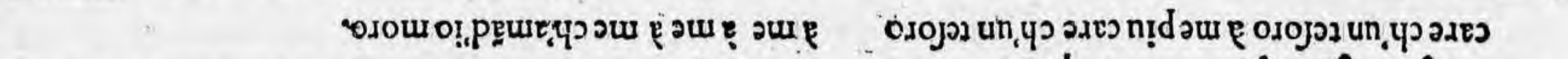
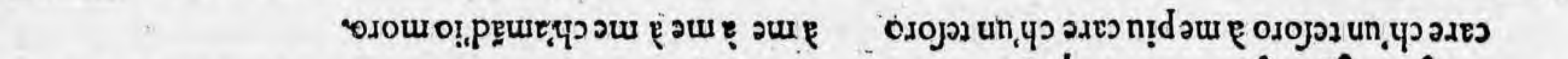
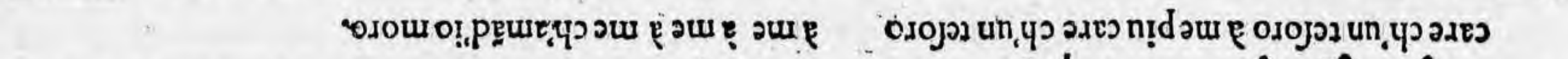
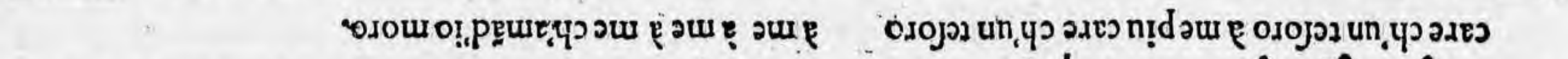
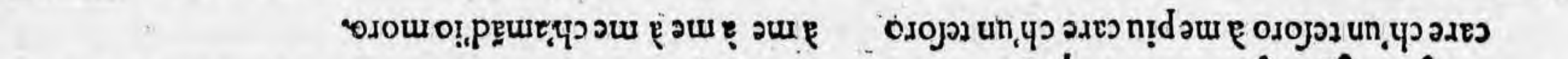
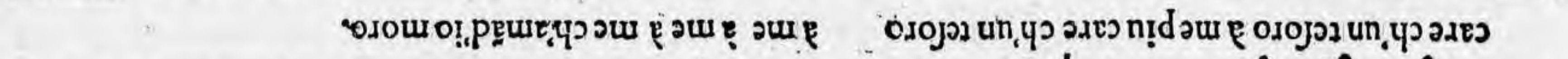
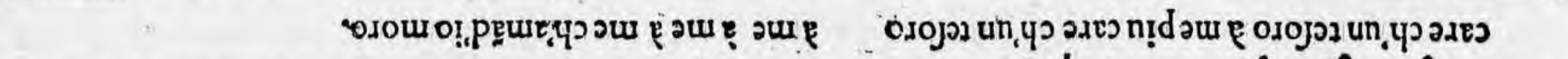
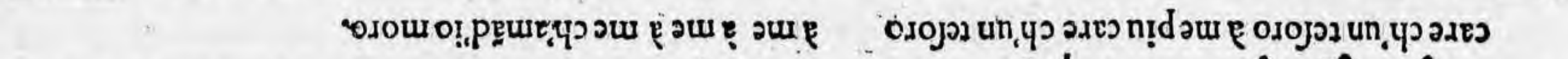
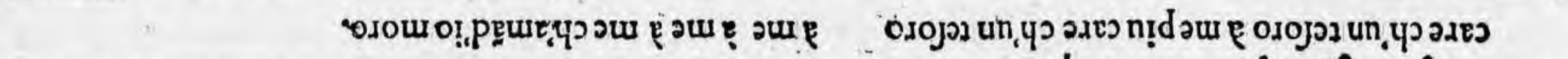
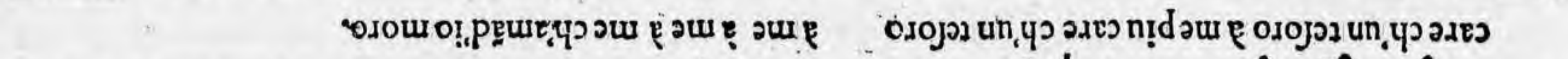
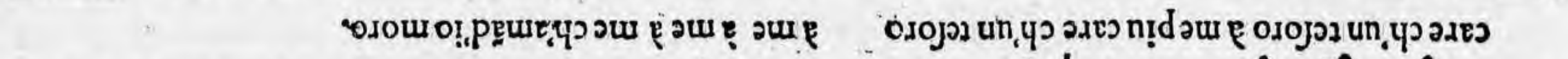
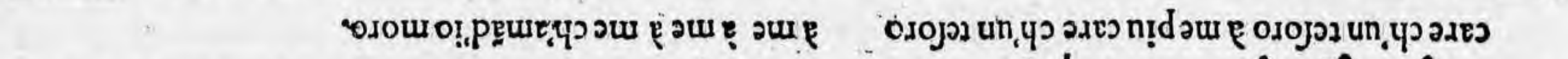
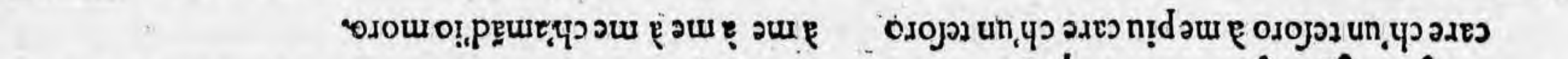
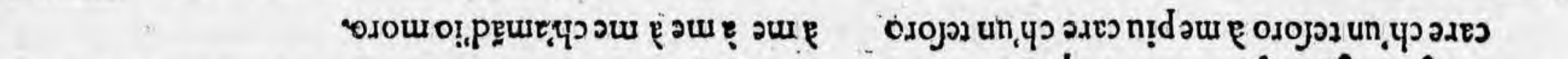
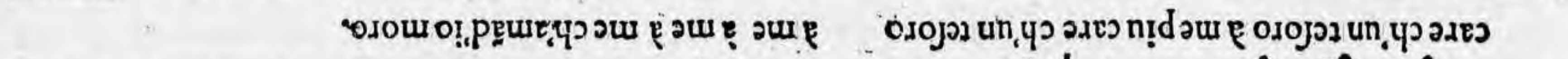
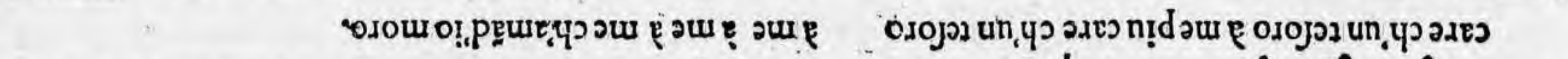
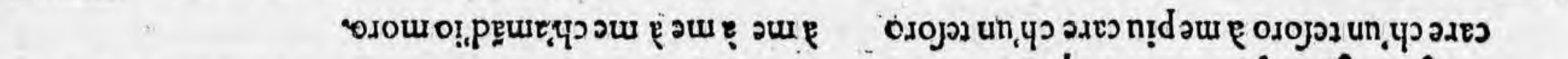
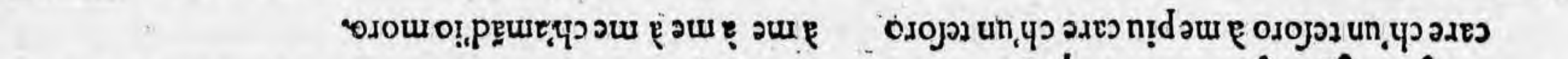
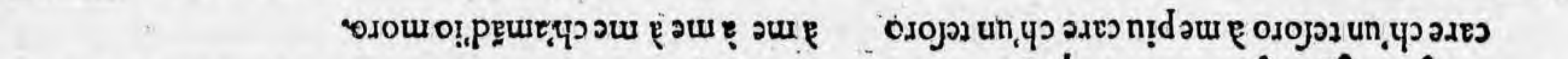
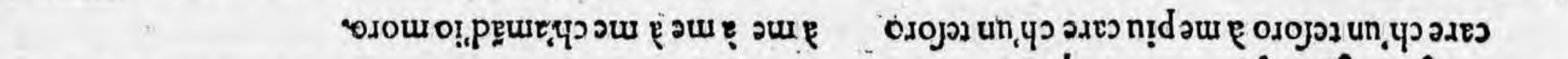
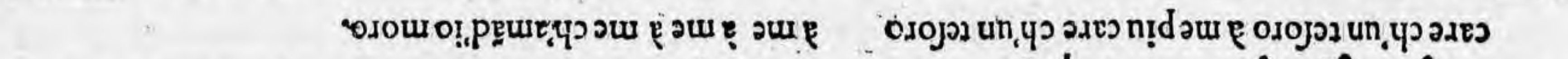
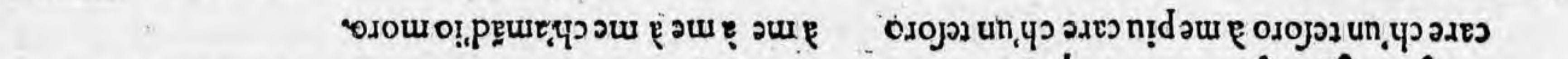
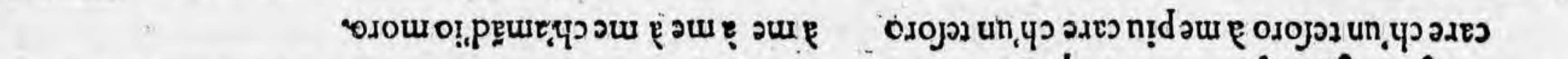
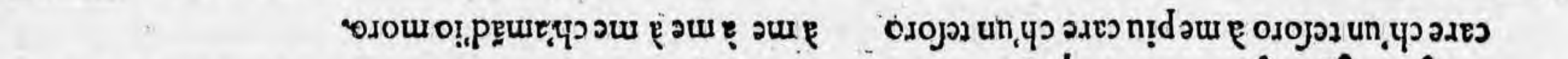
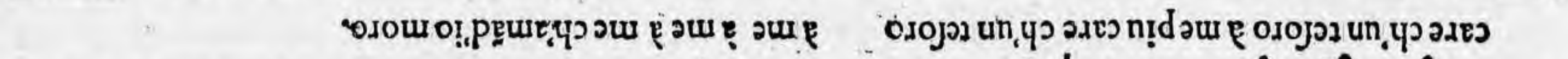
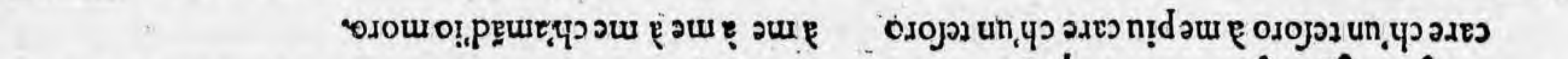
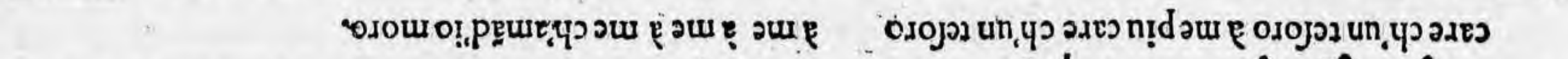
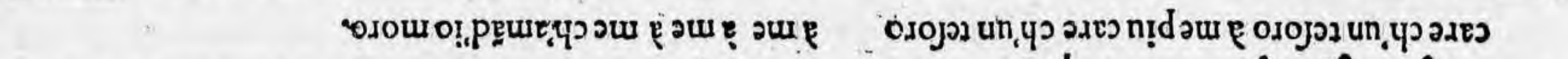
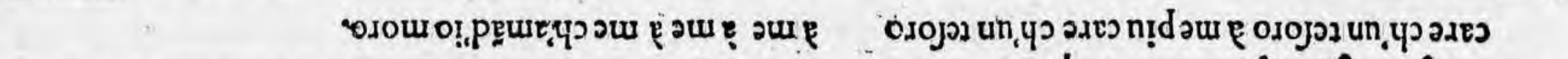
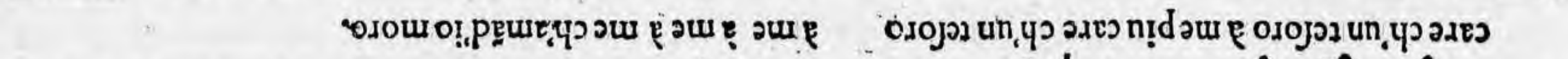
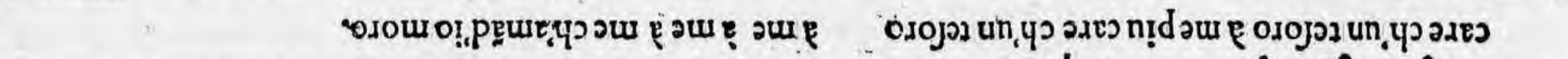
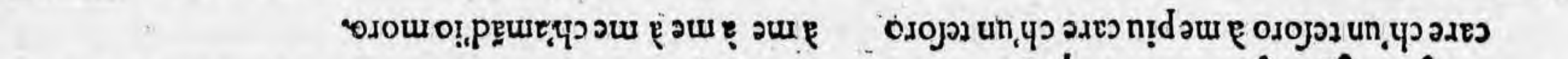
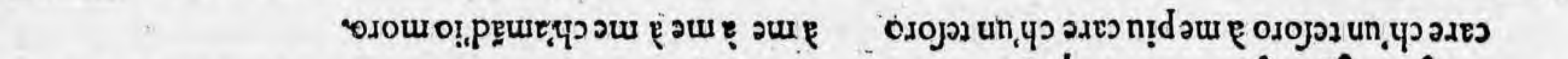
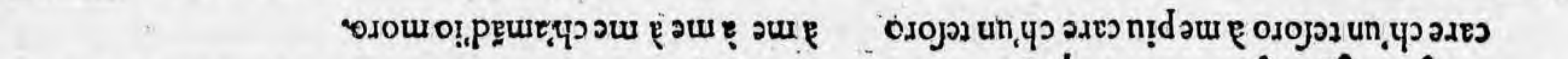
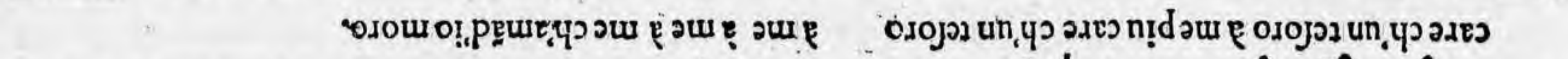
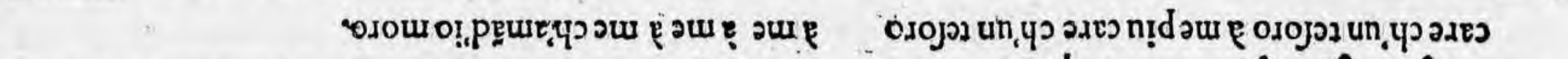
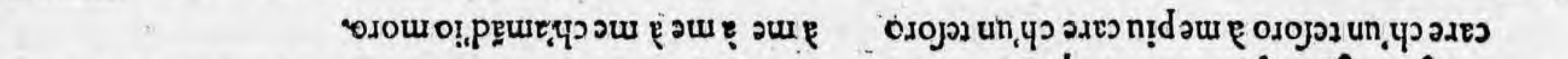
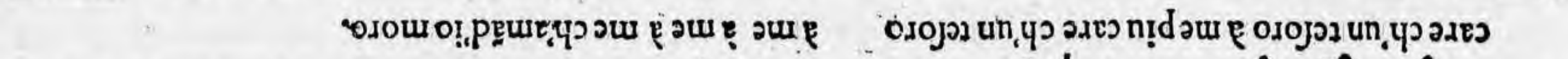
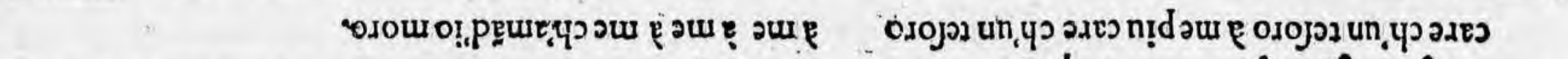
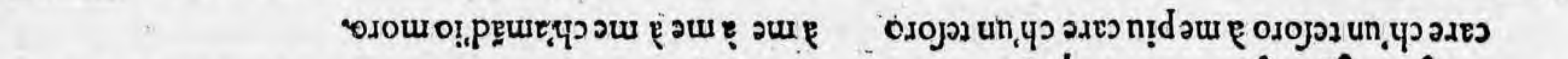
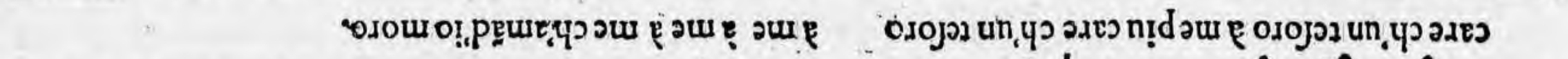
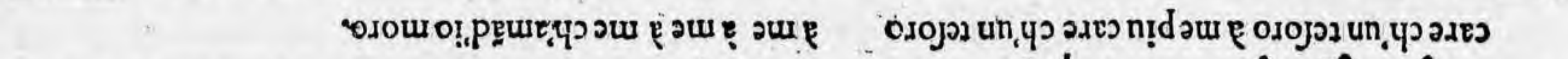
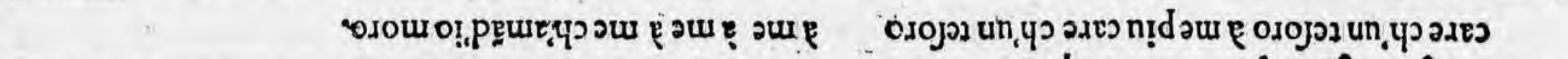
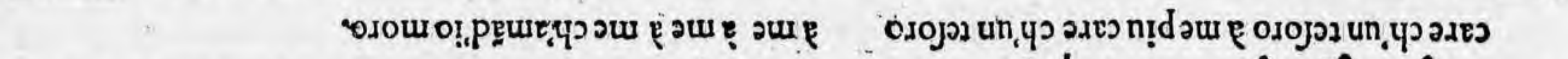
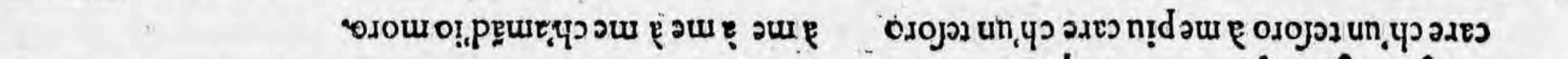
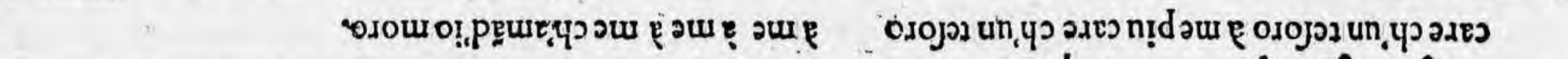
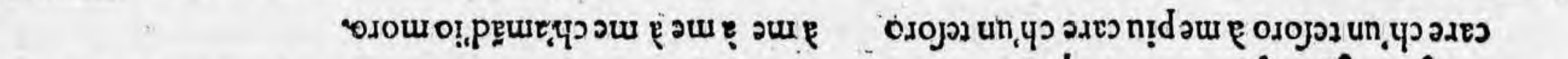
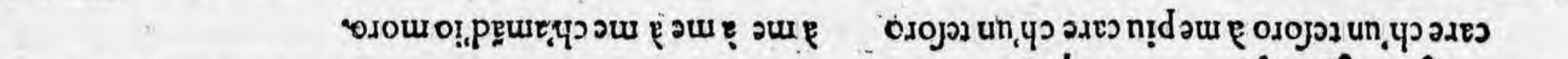
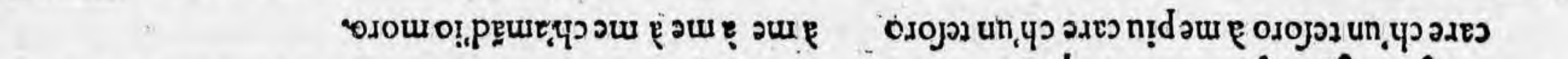
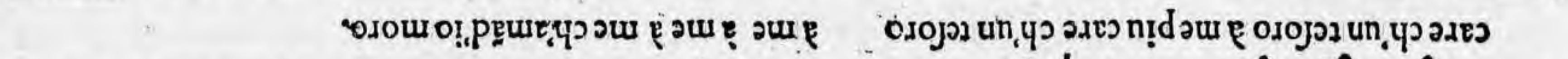
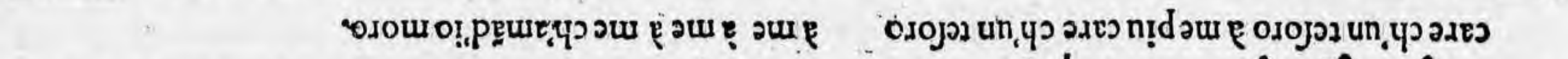
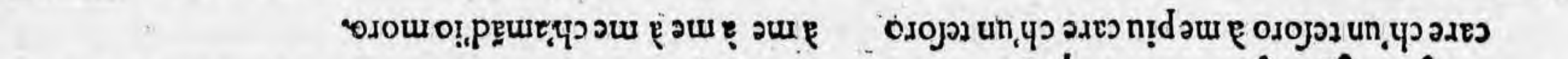
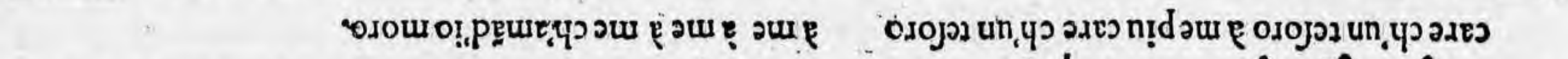
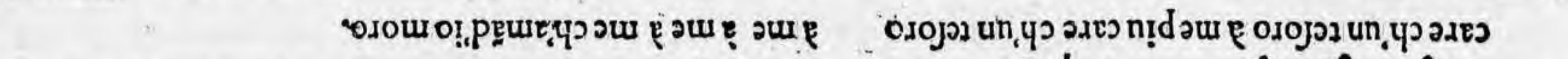
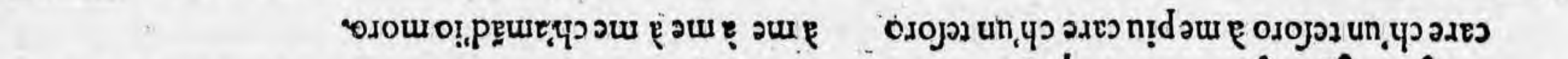
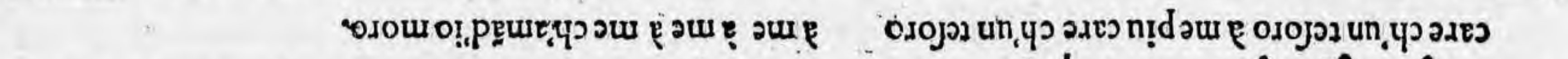
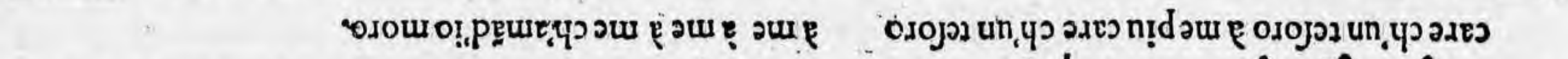
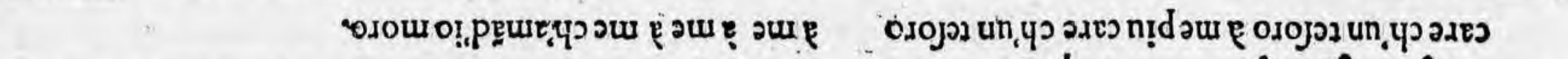
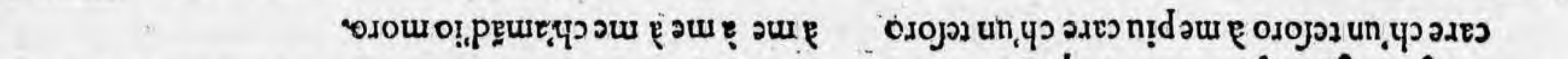
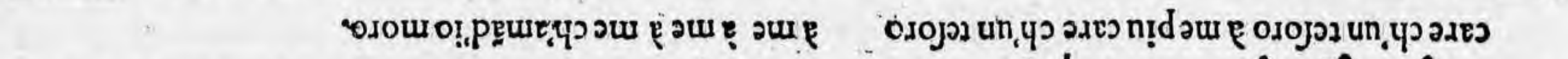
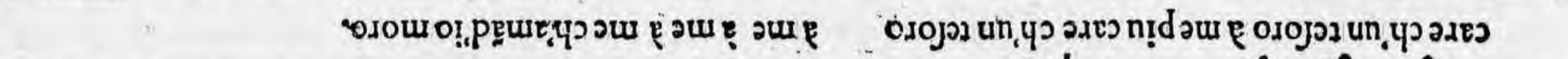
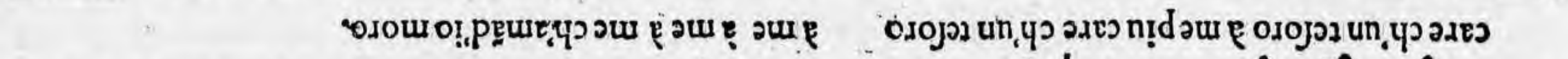
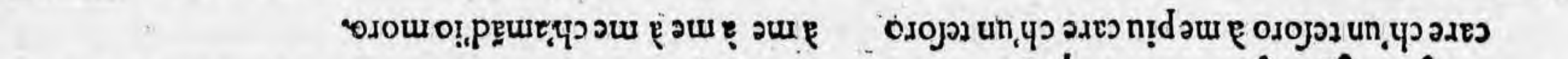
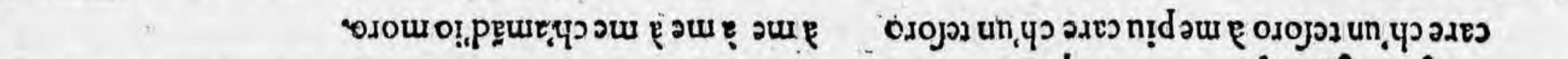
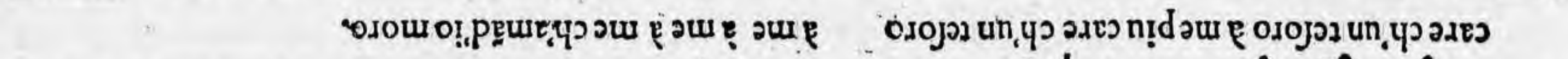
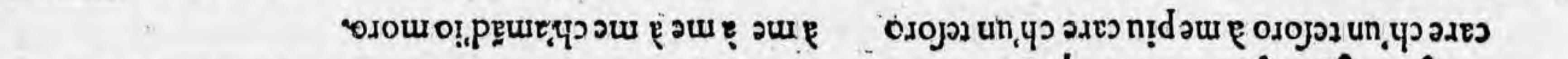
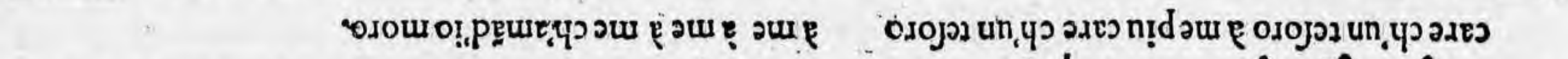
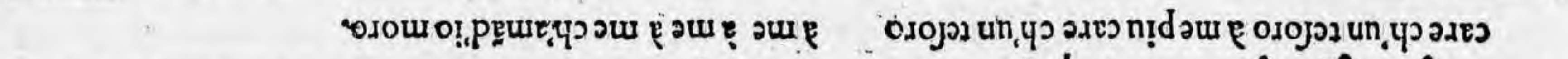
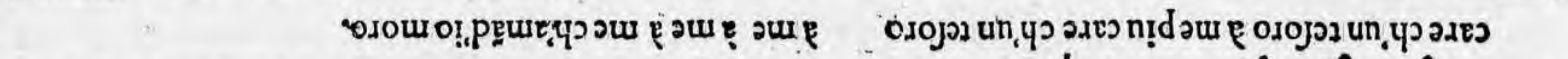
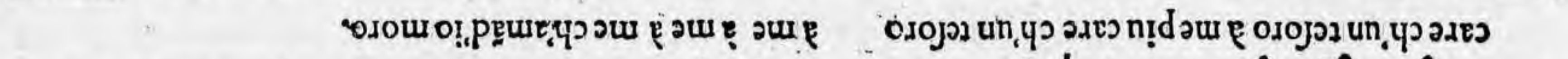
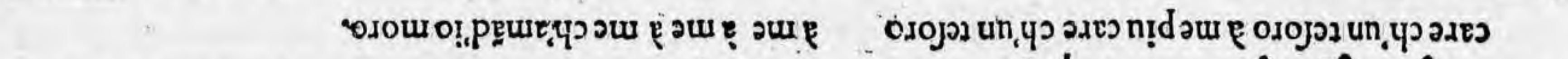
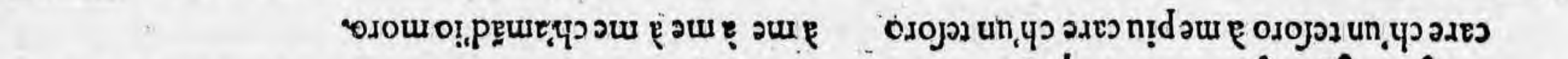
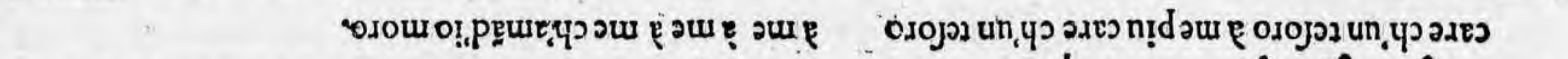
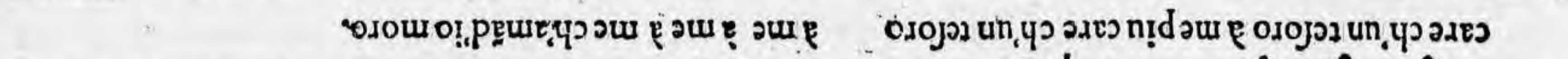
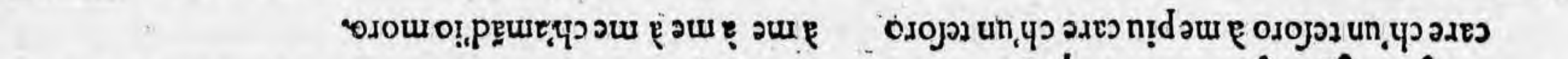
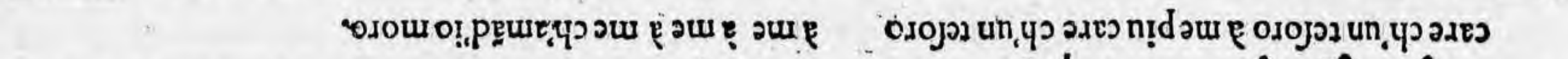
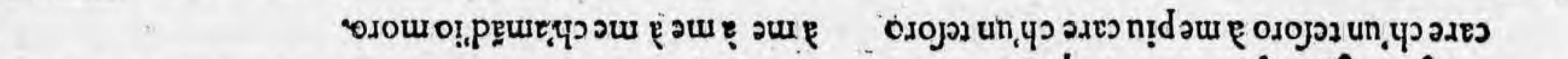
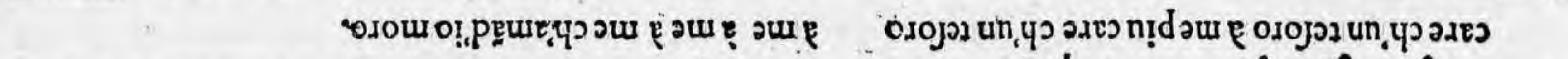
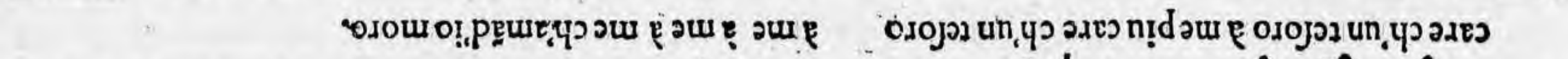
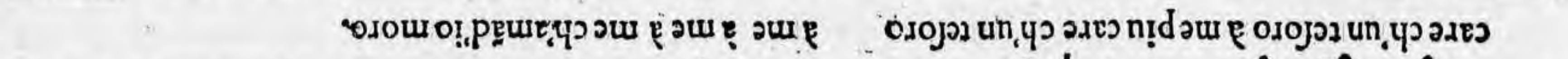
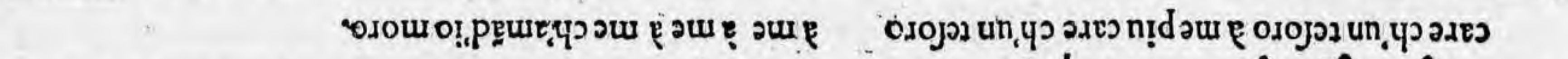
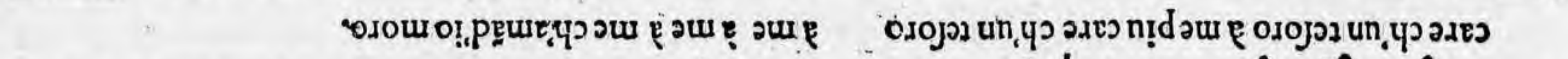
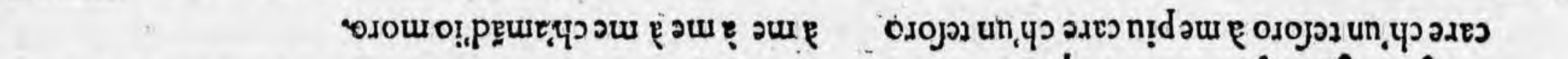
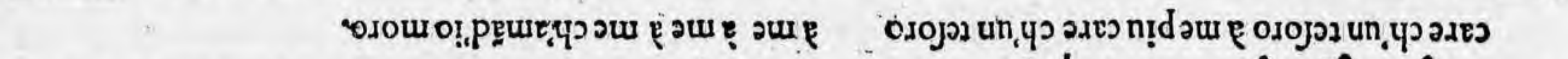
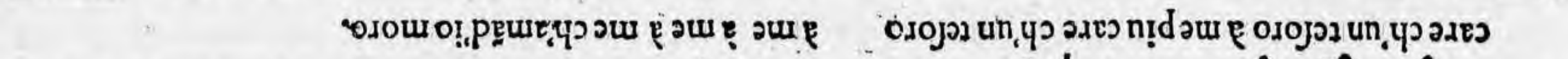
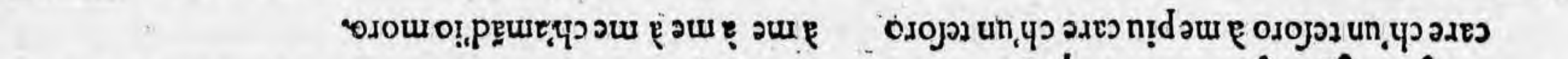
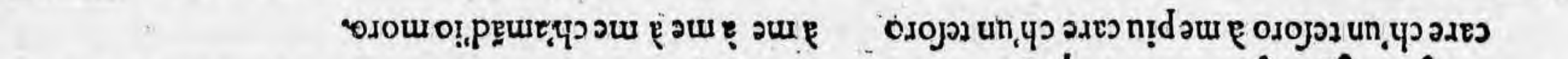
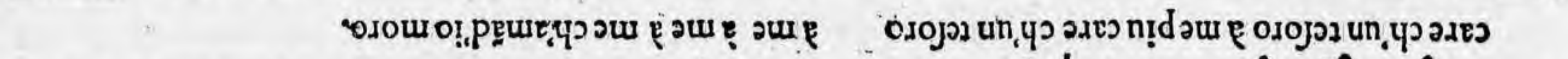
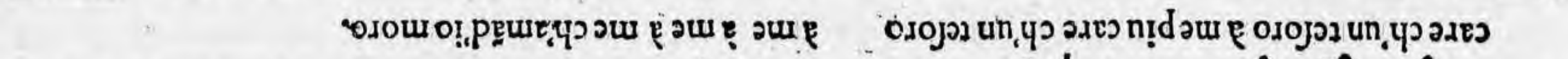
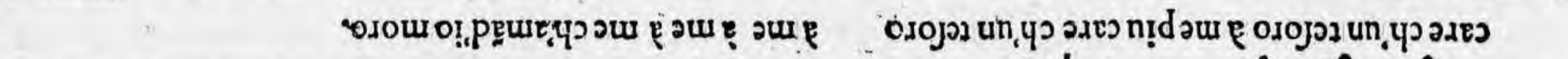
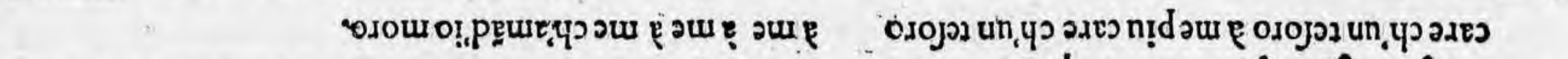


B

ASSO



care ch'un tesoro à me piu care ch'un tesoro à me à me à me chiamad'io moro.

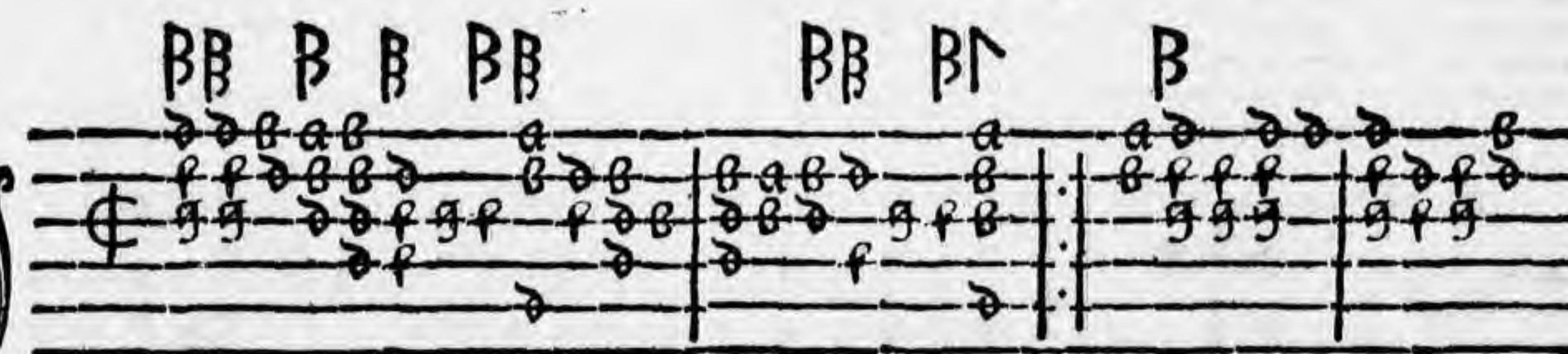
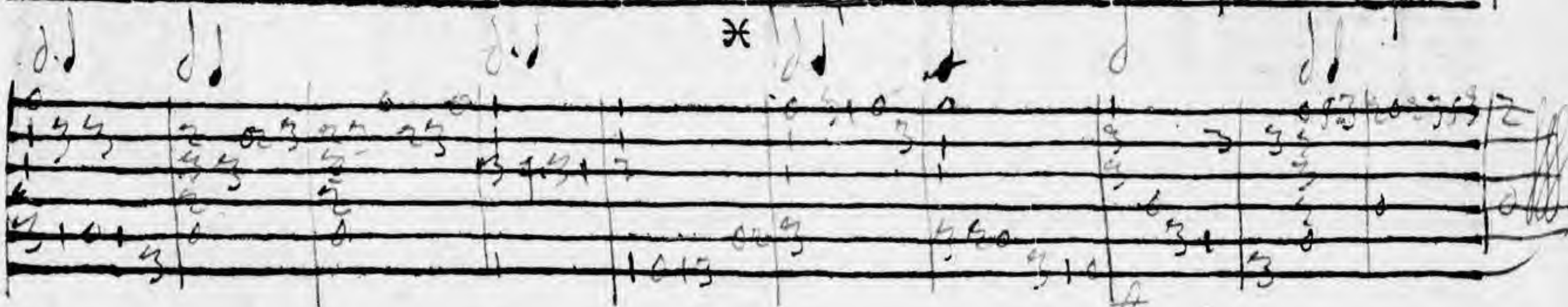


FLORILEGIUM.

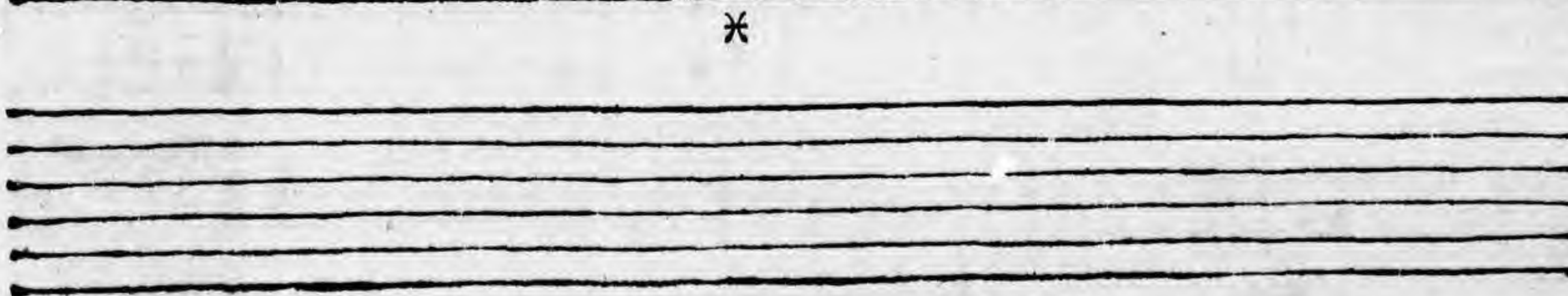
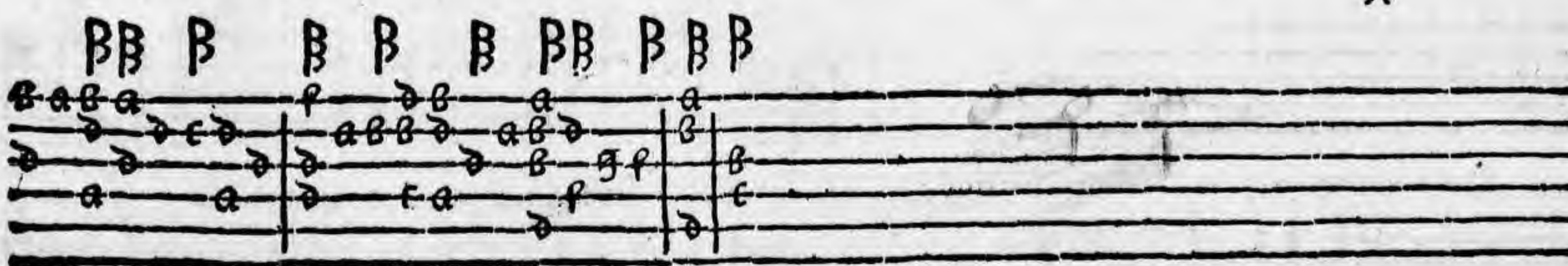
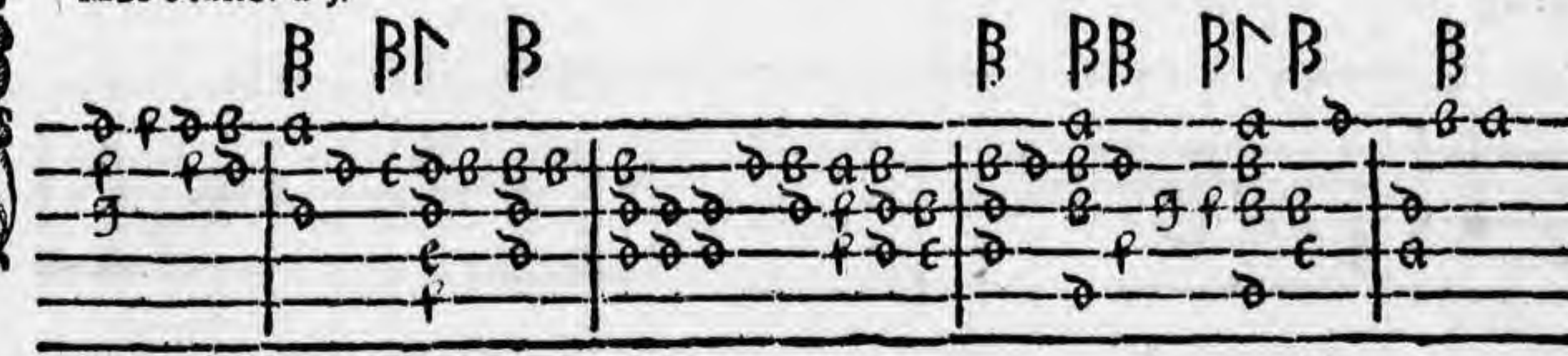
15



Chio meriluceti. à 3.



Mor è fatto. à 3.



CANTO.



Dite nouiamanti quel ch' amore vdice nouiamanti il
qual ch'a-

more opia in vn cor gentil gentil empio lignore empio ligno
re Poiche si troua di

fue flame accello Legato e preso Legato e preso.

B ASSO
Vdice nouiamanti quel ch' amore vdice nouiamanti quel ch' amore Opia in vn

cor gentil empio lignore empio lignore Poi che si troua di fue flame accello Legato e preso Legato e

preso Legato e preso.

CANTO.



Vggirò fuggirò si lontana da voi mio sole da voi mio sole le Che voltri

ardente fulminanti rai Piu no m' offenda e no m'iscalda in mai non m'iscalda in mai.

T ENORE
Fuggirò fuggirò si lontana da voi mio sole le da voi mio sole le Che voltri

ardente e fulminanti rai Piu no m' offenda e no m'iscalda in mai e no m'iscalda in mai.

B ASSO
Fuggirò fuggirò si lontana da voi mio sole da voi mio sole Che voltri ardente e fulminanti

rai Piu no m' offenda e no m'iscalda in mai piu no m' offenda e no m'iscalda in mai.

ΓΡΒΒ ΓΒΒ ΒΒΒ ΒΒΒ ΒΒΒ ΒΒΒ

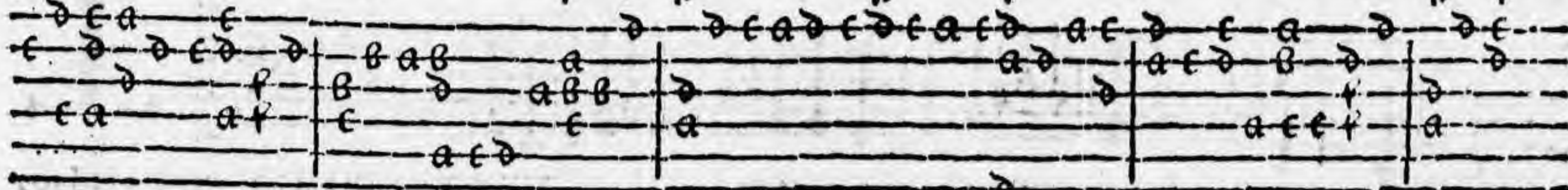


Dite noui amanti. à 3.

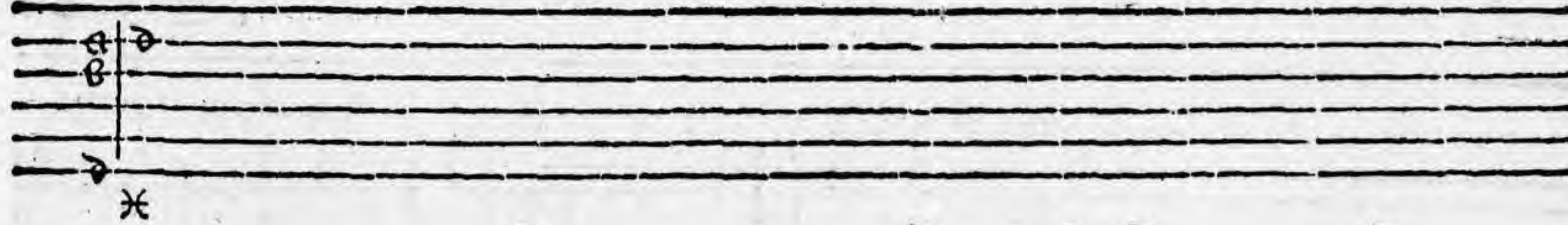
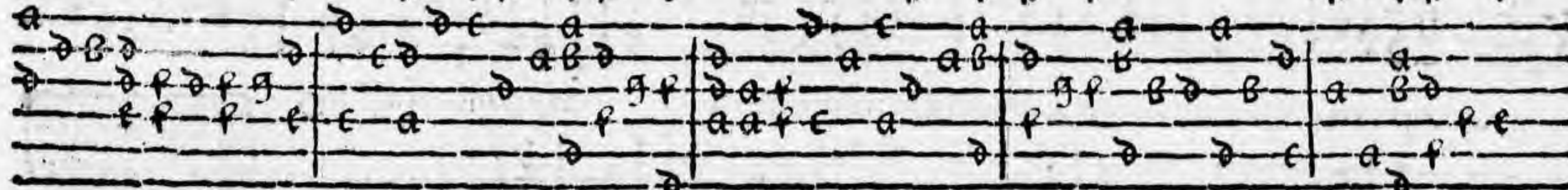
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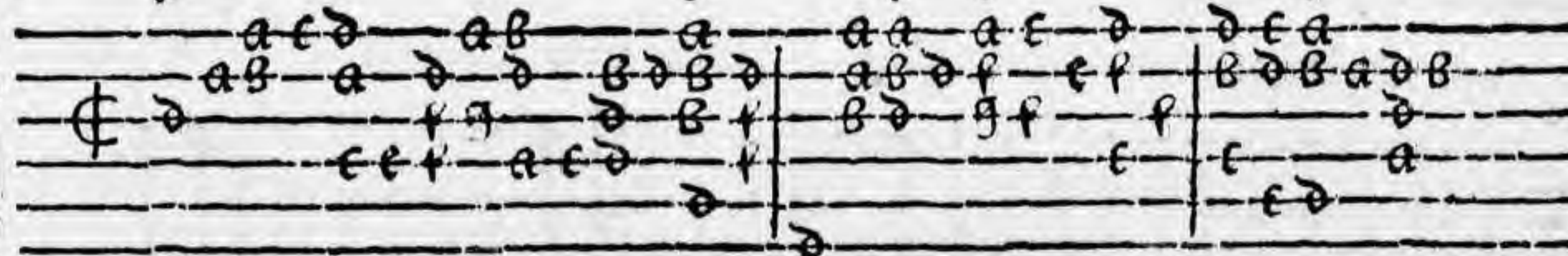
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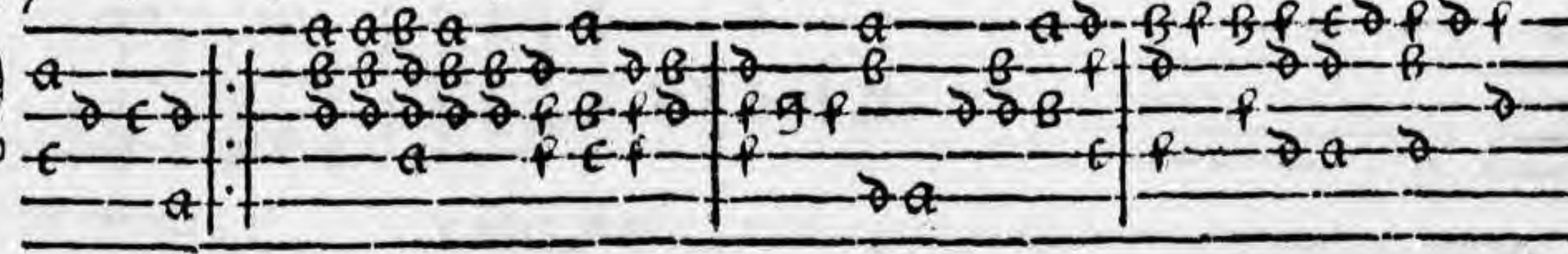


Β Β ΒΒ Β



Voglio fugare. à 3.

ΒΓΒ ΒΒ ΒΒΒ ΒΒΒ Β

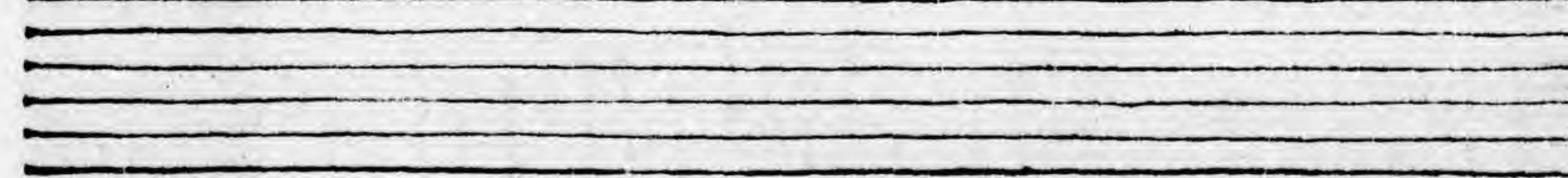


x

Β ΒΒ ΒΒ ΒΒ Β



x





T Vgiti amore ij o voi che don amate Fugiti anchor ch'adafle lei pian-

gendo che non si vinc'amor ij se non fuggendo.

T ENORE.

Fugiti amore ij o voi che don amate Fugiti anchor ch'adafle lei piangendo

che no si vinc'amor ij

B ASSO.

che no si vinc'amor le no fuggendo.

Fugiti amore ij o voi che don amate fugiti anchor ch'adafle lei piangendo

che no si vinc'amor ij

che non si vinc'amor se non fuggendo.

CANTO.



N On puo sentir dilet to chi no riceu'amor dett'al suo petto ardesi la sua face ma il

corpero no sfa ce Feriscon i suoi ltra

T ENORE.

Non puo sentir diletto Chi no riceu'amor dett'al suo petto ardesi la sua face ma il corpero

non sface Feriscon i suoi ltra

B ASSO.

Non puo sentir diletto Chi no riceu'amor dett'al suo per to Ardesi la sua face Ma il cor

pero no sface Feriscon i suoi ltrali Ma so le piaghe lor dolci e vita

li.



BB BB BB BB

Handwritten musical notation on three staves, featuring various note values and rests.

Vggit' amore: à 3.

B B B B B B B

Handwritten musical notation on three staves, continuing the piece.

B B B B B B B

Handwritten musical notation on three staves.

Empty musical staves.



BB BB BB BB

Handwritten musical notation on three staves.

On puo sentir. à 3.

B B B B B B B B B B

Handwritten musical notation on three staves.

B B B B B B B B B B

Handwritten musical notation on three staves.

B B B B B B B B

Handwritten musical notation on three staves.

T Ito cantai Menterio mi vil si in pace Lieto cantai Menterio mi vil

fin pace sperando dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trouo crudelta de

B *o s s v* sperando dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trouo crudelta de.

Lieto cantai menterio mi visli in pace Lieto cantai menterio mi visli in pace sperando

dal bel nome hauer pietade ma in vece d'ella ma in vece d'ella trouo crudelta de

nome hauer pietade ma in vece d'ella ma in vece d'ella trouo crudelta de.

CANTO.

A gratia la beltrade l'amor l'amor pie d'honestade la gratia la beltrade l'amor

pie d'honestade le bionde treccie d'oro della mia Liua fa ch'ahilasso moro

ch'ahilasso moro della mia Liua fa ch'ahilasso moro ch'ahilasso moro

amor pie d'honestade le bionde treccie d'oro della mia Liua liua li fan ch'ahi

l'asso moro ch'ahi l'asso moro della mia Liua li fan ch'ahi l'asso moro ch'ahilasso moro.



BBB 1B B BB B 1 B BBB

Lieto cantai à 3.

Three staves of musical notation with notes and rests, corresponding to the letters above.

B B BB B BB BB BB

Three staves of musical notation with notes and rests, corresponding to the letters above.

BBB BB B B B 1

Three staves of musical notation with notes and rests, corresponding to the letters above.

Four empty staves for musical notation.



BBBB BB B B B B B

Three staves of musical notation with notes and rests, corresponding to the letters above.

A grazia e la beltade. à 3.

B B 1 BBB BB B B B

Three staves of musical notation with notes and rests, corresponding to the letters above.

B B B B B B B B B B B B B

Three staves of musical notation with notes and rests, corresponding to the letters above.

B B B B B B B B B

Three staves of musical notation with notes and rests, corresponding to the letters above.

Four empty staves for musical notation.



me altro crede



Sin fede del mio amore lo vi donai il core ah che grator ha uere quando pensai in



me altro credete altro crede



Sin fede del mio amore lo vi donai il core ah che grator ha uere quando pensai in



land in me altro crede



In fede del mio amore lo vi donai il core ah che grator ha uere quando pen-



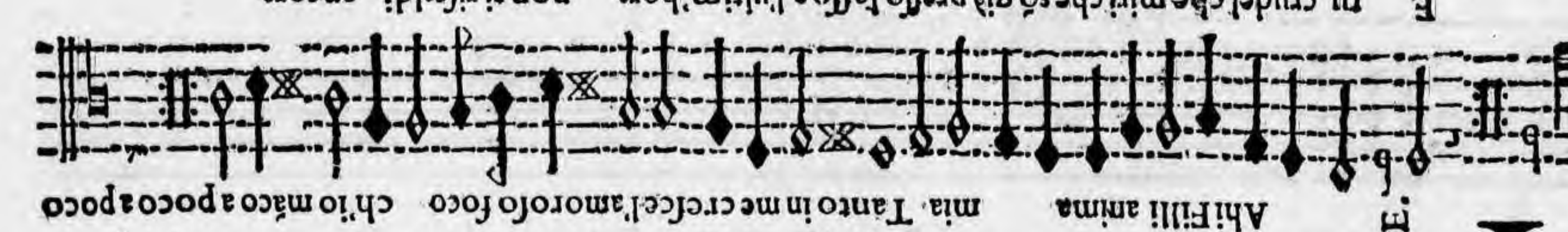
CANTO.



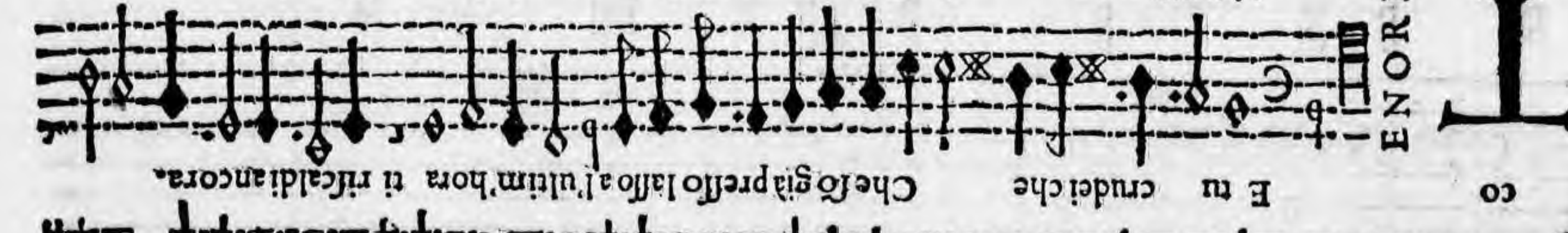
E tu crudel che mi ri chesou già presso lasso a l'ultim' hora non ti riscaldi ancora.



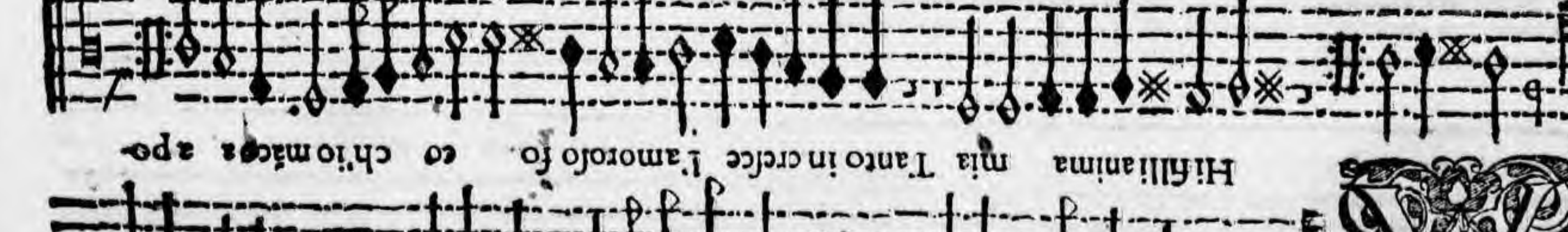
Ahi Filli anima mia tanto in me cresce l'amoroso foco ch'io m'acò a poco a poco



F tu crudel che mi ri chesou già presso lasso a l'ultim' hora non ti riscaldi ancora.



Ahi Filli anima mia Tanto in me cresce l'amoroso foco ch'io m'acò a poco a poco



E tu crudel che Che so già presso lasso a l'ultim' hora ti riscaldi ancora.



Ahi Filli anima mia Tanto in cresce l'amoroso fo co ch'io m'acò a po

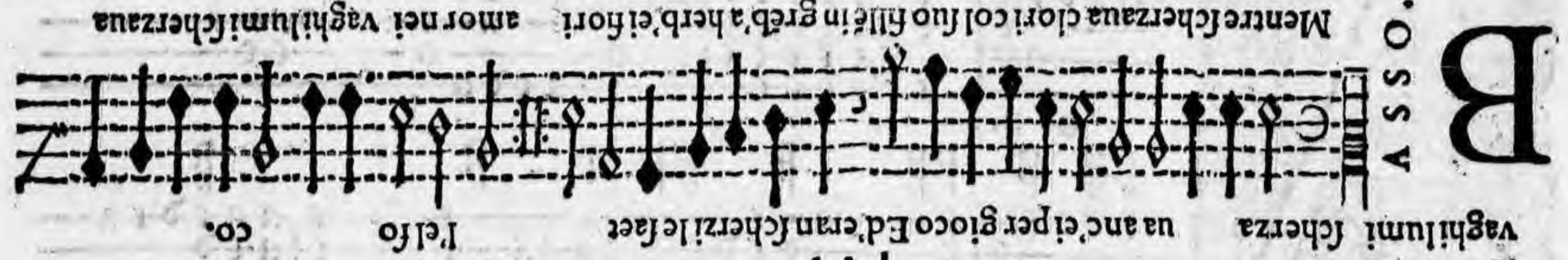


CANTO.

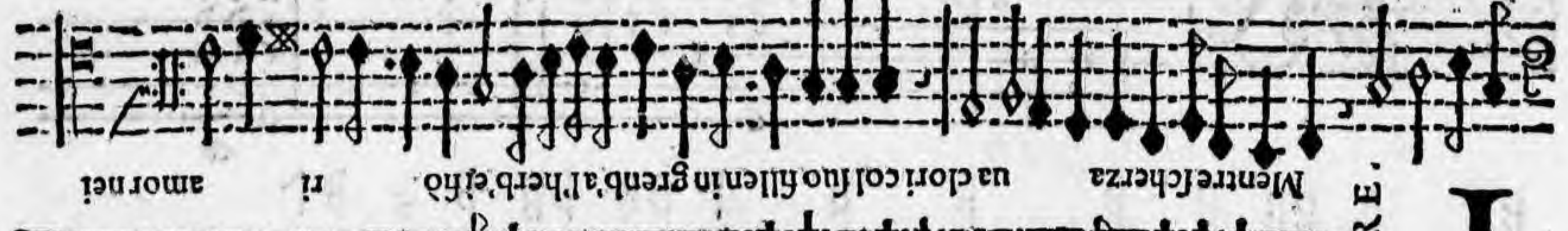
anc'ei per gioco ed'era n'scherzile faet
t'elso co.



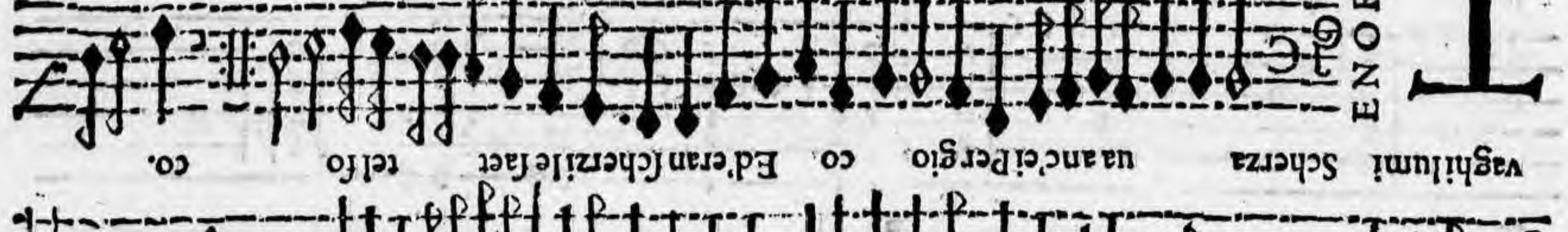
B A S S O.
Mentre scherzaua clori col suo fille in greb' a herb' ei fiori
vaghilumi scherza ua anc'ei per gioco Ed'era n'scherzile faet
t'elso co.



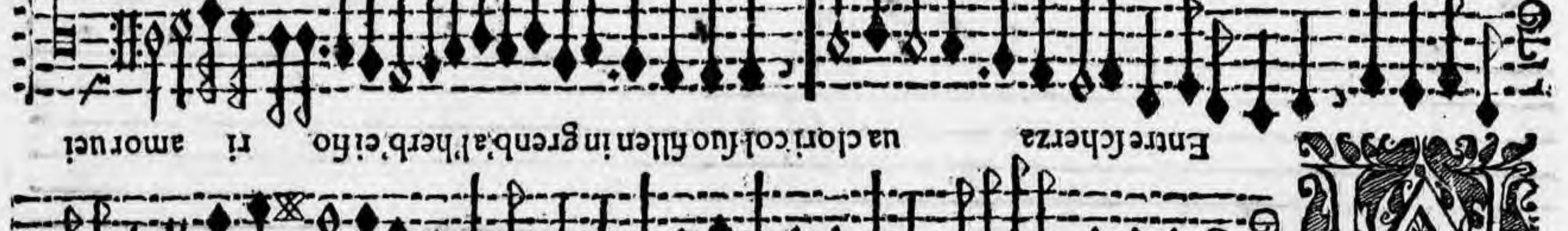
T ENORE.
Mentre scherza ua clori col suo fille in greb' a herb' ei fio
ri amornei



T ENORE.
vaghilumi Scherza ua anc'ei per gio co Ed'era n'scherzile faet
t'elso co.



N
Entre scherza ua clori col suo fille in greb' a herb' ei fio
ri amornei



CANTO.



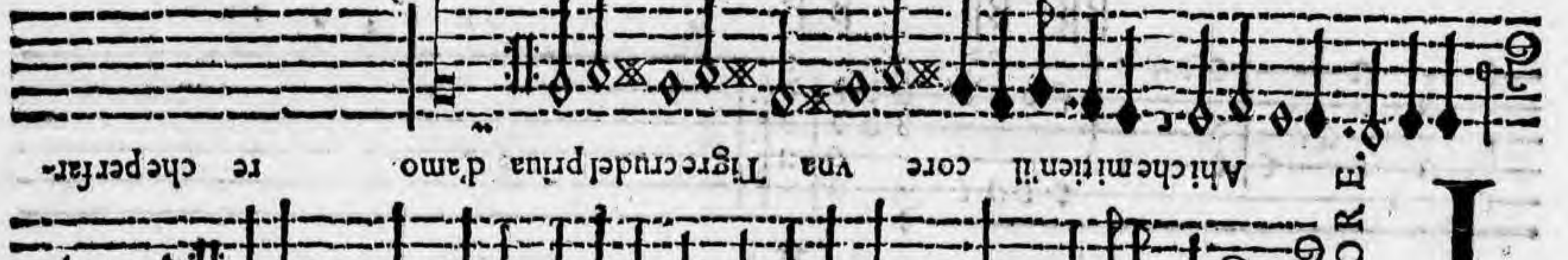
rire non cura lo mio piant' e gran martire.



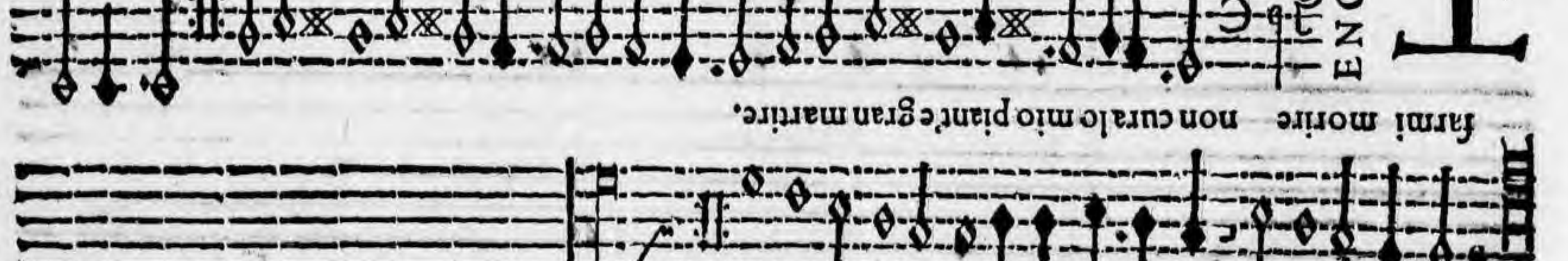
B A S S O.
Ah che m' tien il co re una Tigre crudel priua d'amore che per farmi mo-
mi mori re non cura lo mio piant' e gran marti re.



T ENORE.
Ah che m' tien il core una Tigre crudel priua d'amo
re che per far-



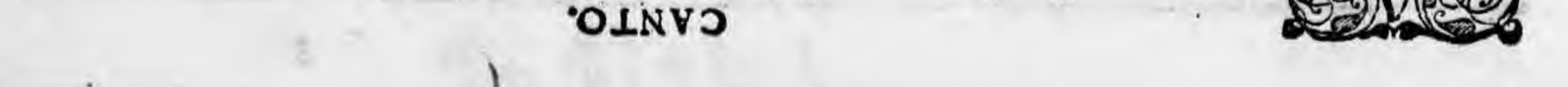
farmi morire non cura lo mio piant' e gran martire.



A
Hi che m' tien il co re una Tigre crudel priua d'amore che per



CANTO.





Γ Β Β Β Β Β Β Β Γ Β Γ Β Γ

Handwritten musical notation on five staves, featuring various note values and rests.

Hiche mitiene. à 3

Β Γ Β Γ Β Β Β Γ Β Β Β Β

Handwritten musical notation on five staves, continuing the piece.

Β Β Β Β Γ Β Β Β Γ Β Γ Β Β Β Β Β Γ

Handwritten musical notation on five staves, continuing the piece.

Handwritten musical notation on five staves, featuring various note values and rests.



Γ Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on five staves, featuring various note values and rests.

Entrescherzau. à 3.

Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on five staves, continuing the piece.

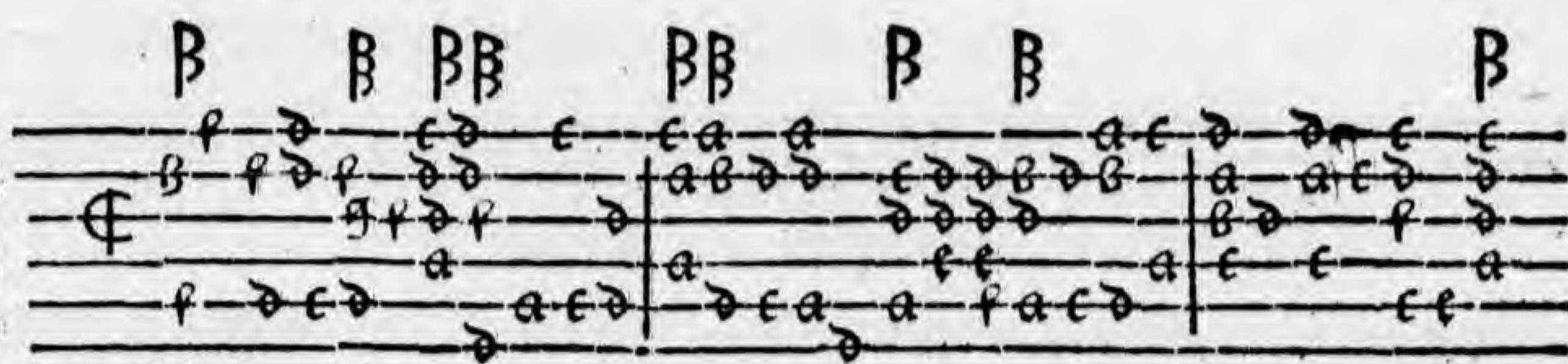
Γ Β Β Β Β Β Β Β Β Β Β Β

Handwritten musical notation on five staves, continuing the piece.

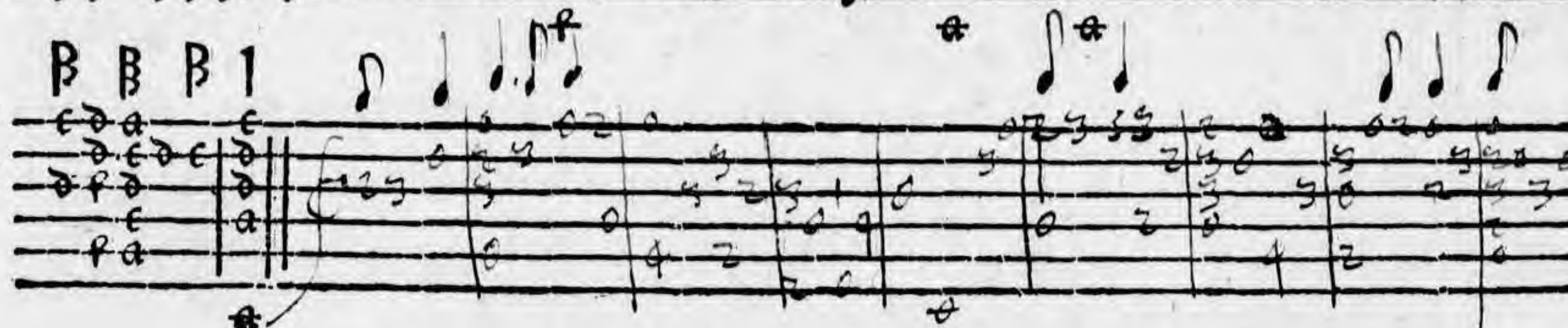
Handwritten musical notation on five staves, featuring various note values and rests.

Handwritten musical notation on five staves, featuring various note values and rests.

Handwritten notes and markings at the bottom right corner of the page.



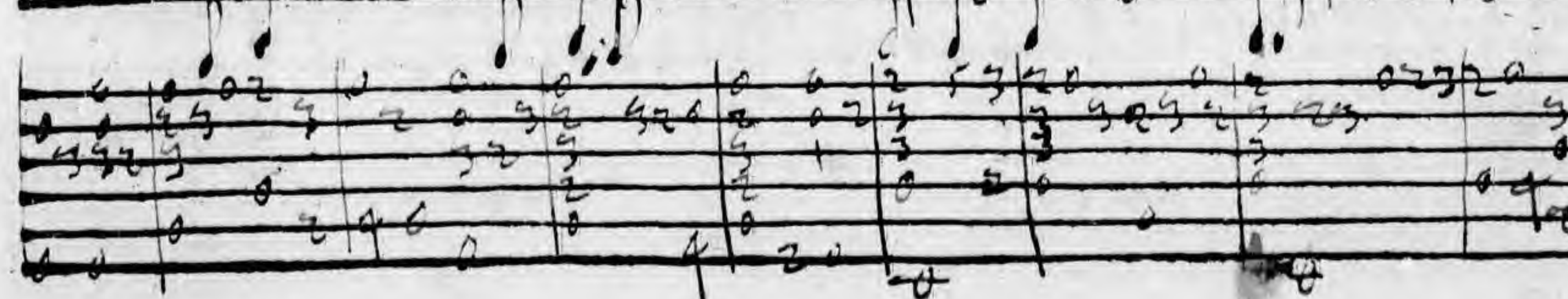
On si fa dimmi. à 3.



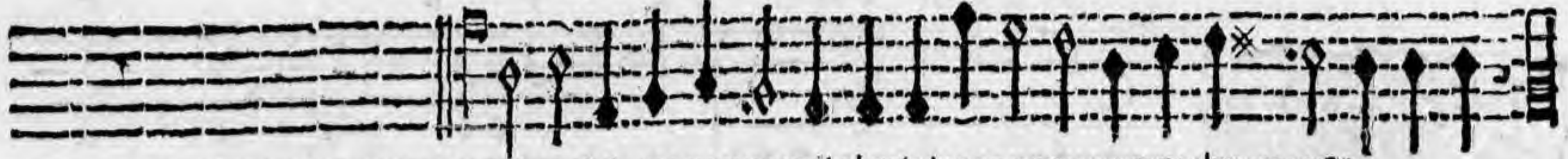
Lassando



Adonna di cucagna. à 3.



die Augen schon in des dahinden blieb/ die Augen schon in des dahinden blieb.



Abends art/ allzeit im leben sein allzeit im leben sein
Der wollest wart/ die welt durch ihre schon durch ihren schon in irteb/ in schon der leb/

ASSVS.

B



zu schon der leb/ die Augen schon in des dahinden blieb/ die Augen schon in des dahinden blieb.



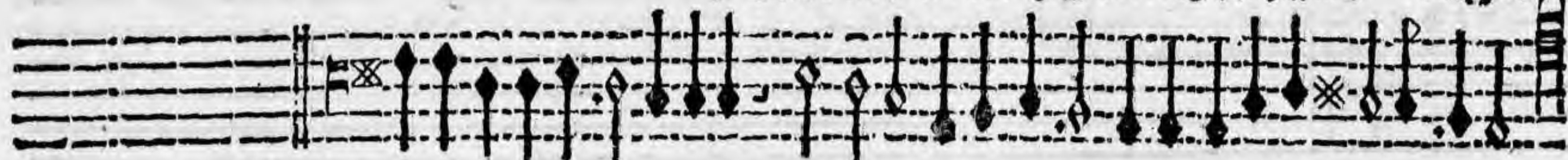
Abends art/ allzeit im leben sein allzeit im leben sein
Der wollest wart/ die welt durch ihre schon durch ihren schon in irteb/ in

ENOR.

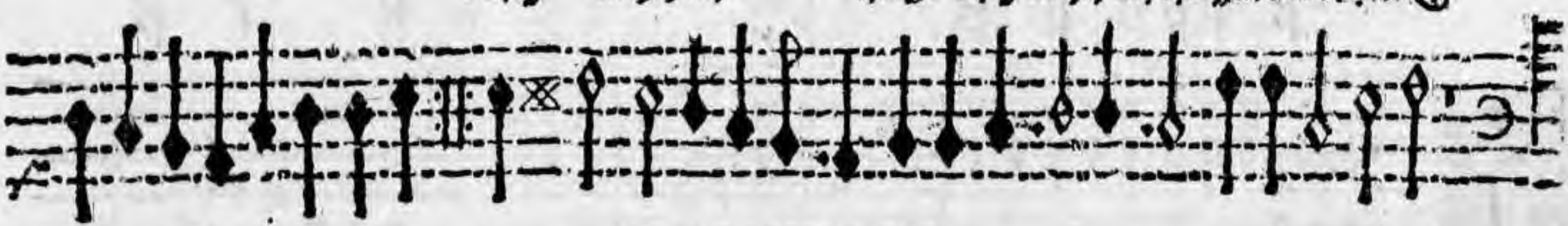
T



zu schon der leb/ die Augen schon in des dahinden blieb. in



Abends art/ allzeit im leben sein allzeit im leben sein
Der wollest wart/ die welt durch ihre schon durch ihren schon in irteb/ in



DISCANTVS.

das macht die claus greif fer/ da wie ma sprich/ wo wein gebirht/ laut seie die claus greiffen.



Am Singer und ein Dr
Zunor auf wo man fro
gantz/ gehören wol zusammen/
sch ist/ und rittet in Gottes namen: ein stinlichs glab ohn nch v hab

ASSVS.

B



ohn nch vnd hab das macht die claus greiffen/ da wie ma sprich/ wo wein gebirht laut seie die claus greiffen



Am Singer und ein Dr
Zunor auf wo man fro
gantz/ gehören wol zusammen/
sch ist/ und rittet in Gottes namen: ein stinlichs glab



DISCANTVS.



The Rose Tree

Handwritten musical score for "The Rose Tree" on four staves. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the top staff, with three-part harmony on the lower staves. The lyrics "The Rose Tree" are written below the melody. The score is divided into two measures by a double bar line.

Et Singer vnd. à 3.

The musical score for 'The Rose Tree' is presented in G major. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The instrumental setting consists of four parts: Soprano, Alto, Tenor, and Bass, each on a separate staff with a treble clef. The vocal melody begins with the lyrics 'The Rose Tree' and continues with 'The Rose Tree'. The instrumental parts provide a harmonic accompaniment, with the Soprano part often mirroring the vocal melody. The score is divided into measures by vertical bar lines, and the key signature is indicated by a sharp sign on the F line of the vocal staff.

Donis 3art. à 3.

A Donisart. à 3.
B BB B B B BBB B

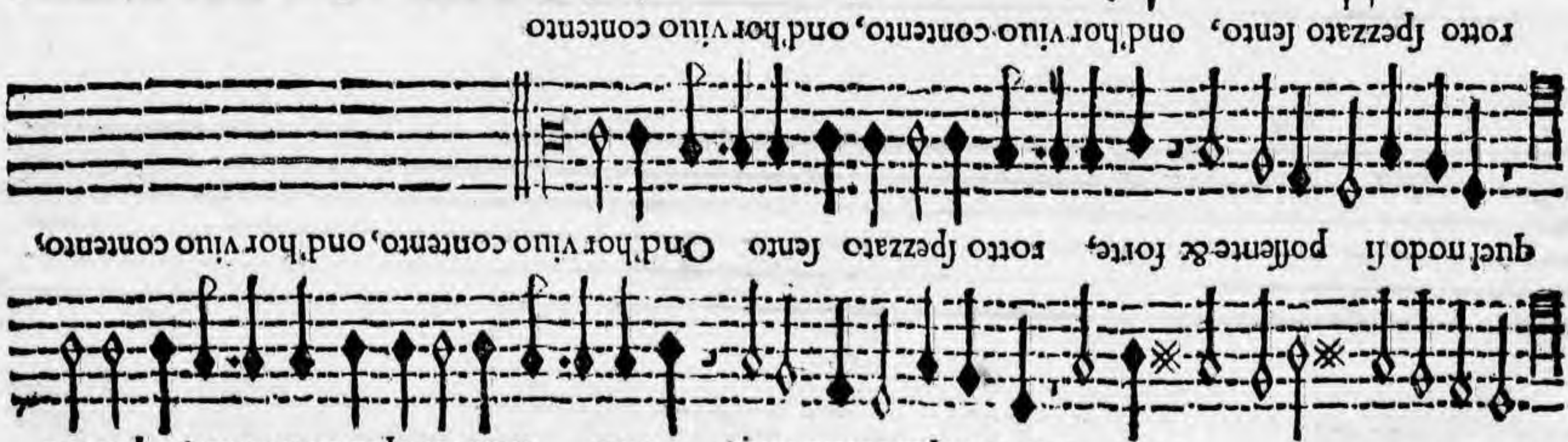
Handwritten musical score for "The Rose Tree". The score is written on five-line staves. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics "The Rose Tree" are written below the melody. The score is divided into measures by vertical bar lines.

CANTO.


Ola non vada più come folia, cola non vada più come folia, poiche
 quel nodoli pollente & forte, rotto fpezato lento Ond'hor viuo contento, ond'hor viuo contento,



rotto fpezato lento, ond'hor viuo contento, ond'hor viuo contento

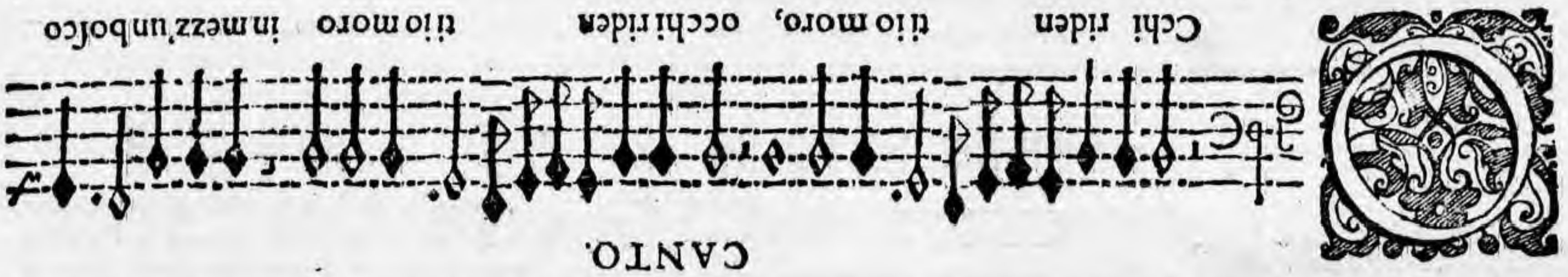


B *o s s v*
 Cosa non vada più come folia, cola non vada più come folia poiche quel no-
 do li pollente & forte, rotto fpezato lento, ond'hor viuo contento, ond'hor viuo contento



CANTO.

Cchi riden tito moro, occhi riden tito moro in mezz'un bolco




di laette d'oro, Ein van lagrima il core, ch'al mondo non è fe de v' regna amore v' regna amore



B *o s s v*
 Occhi riden tito moro, occhi riden tito moro, in mezz'un bolco

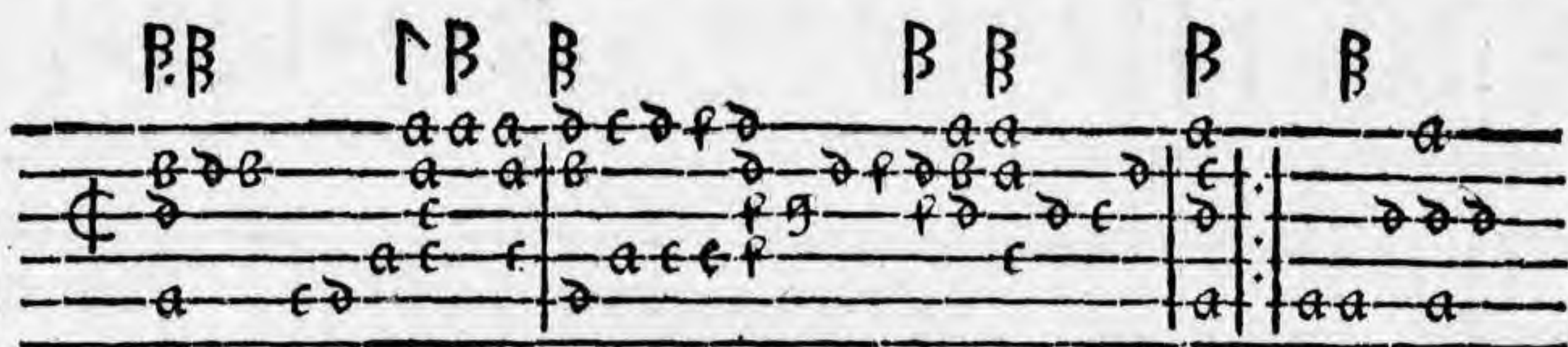
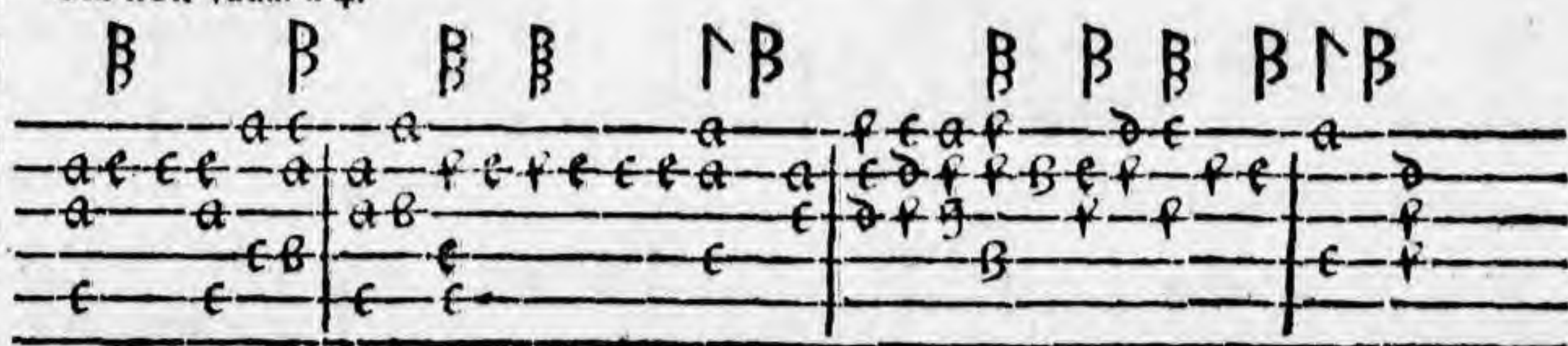


di laette d'oro, Ein van lagrima il core, ch'al mondo non è fe de v' regna amore, Ein-
 van lagrima il core, ch'al mondo non è fe de v' regna amore v' regna amore.

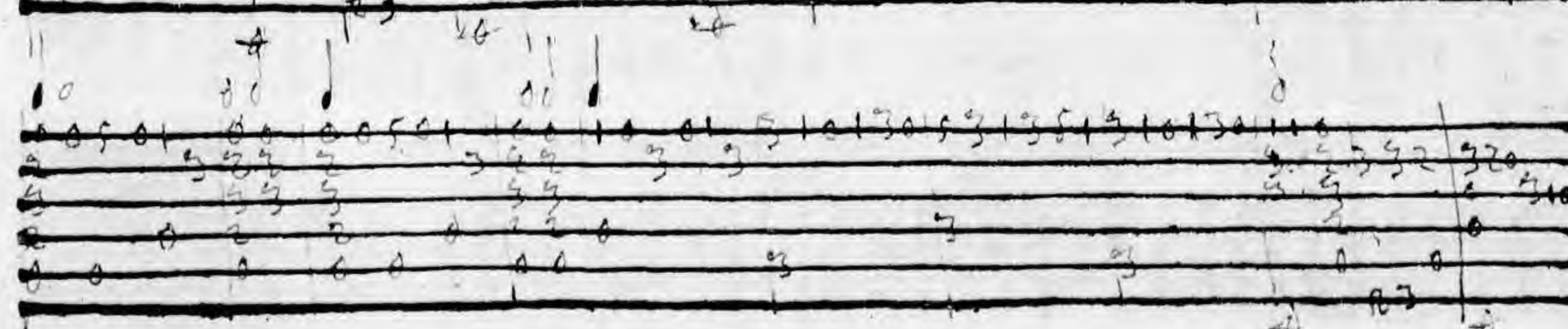
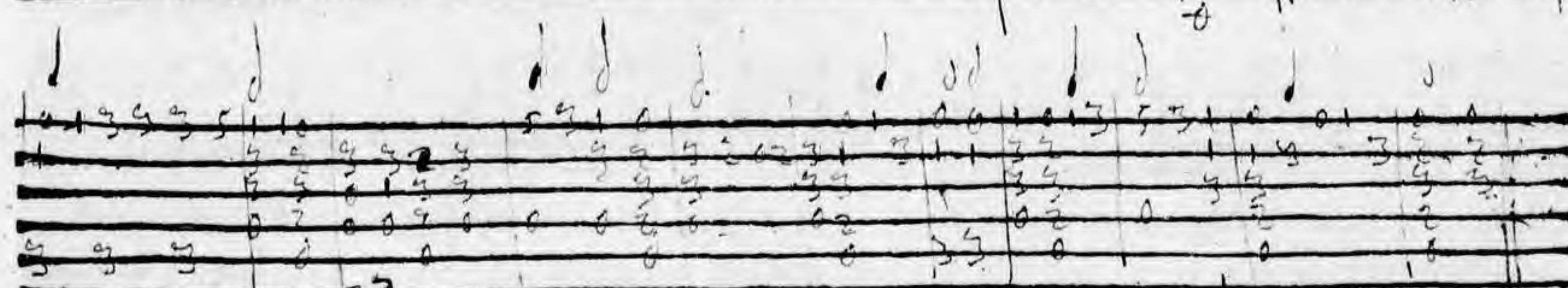




Osa non vada. à 4.



Cchi ridenti. à 4.



N Entr'io campai contento correvano li giorni piu che'l vento mentr'io campai con-

CANTO.

tenco, correvano li giorni piu che'l vento, et mo ch'io vivo in pene, dura mill'anni il giorno amaro mene,

B O S S A V
Mentr'io cor. Correano li giorni piu che'l vento, correuano li giorni piu che'l vento, et mo ch'io vivo in pene, dura mill'anni il giorno amaro mene. %

anni il giorno, dura mill'anni il giorno no amaro, amaro mene, dura mill'anni il giorno, dura mill'anni il giorno amaro mene.

N Entr'io vispi indolore anni e mesi parean i giorni e'l hore, mentr'io vispi indolore anni e mesi parean i giorni e'l hore.

CANTO.

Ed hor scarco d'affam, il tempo vola e se ne fuggon gl'anni e se ne fuggon gl'anni

il tempo vola e se ne fuggon gl'anni, Ed hor scarco d'affam, il tempo vola e se ne fuggon gl'anni

gl'anni, e se ne fuggon gl'anni, il tempo vola e se ne fuggon gl'anni, e se ne fuggon gl'anni.

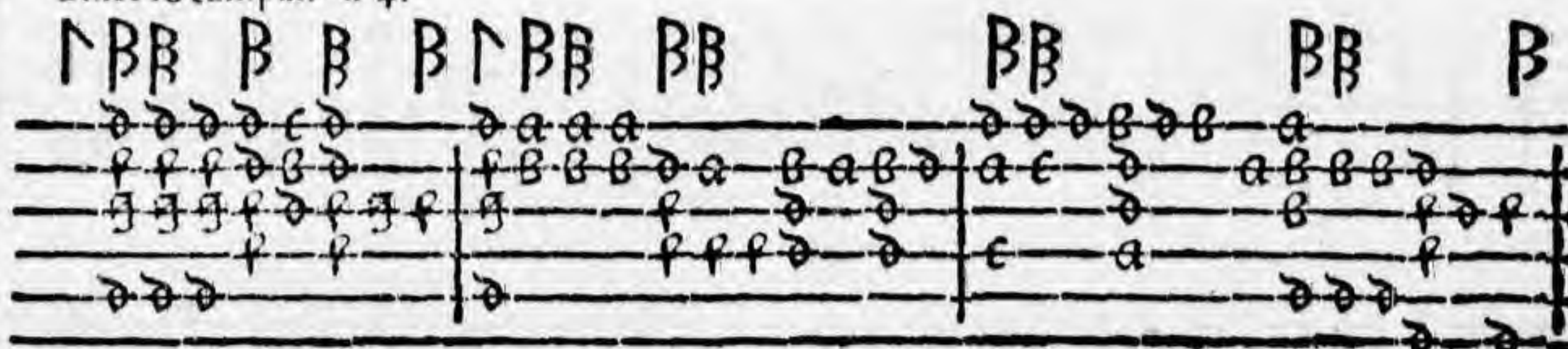
B O S S A V
Mentr'io vispi. cor. Anni e mesi parean i giorni e'l hore, anni e mesi parean i giorni e'l hore,

Ed hor scarco d'affam, il tempo vola e se ne fuggon gl'anni, e se ne fuggon gl'anni, Ed-

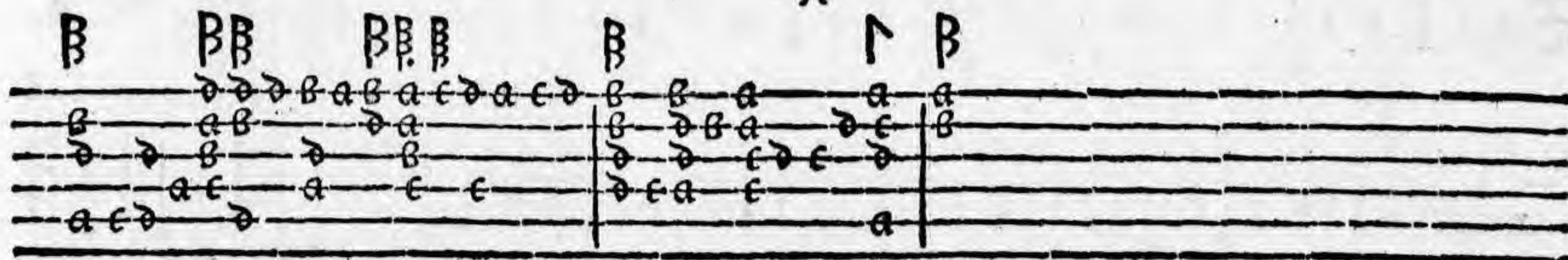
hor scarco d'affam, il tempo vola e se ne fuggon gl'anni, e se ne fuggon gl'anni, e se ne fuggon gl'anni.



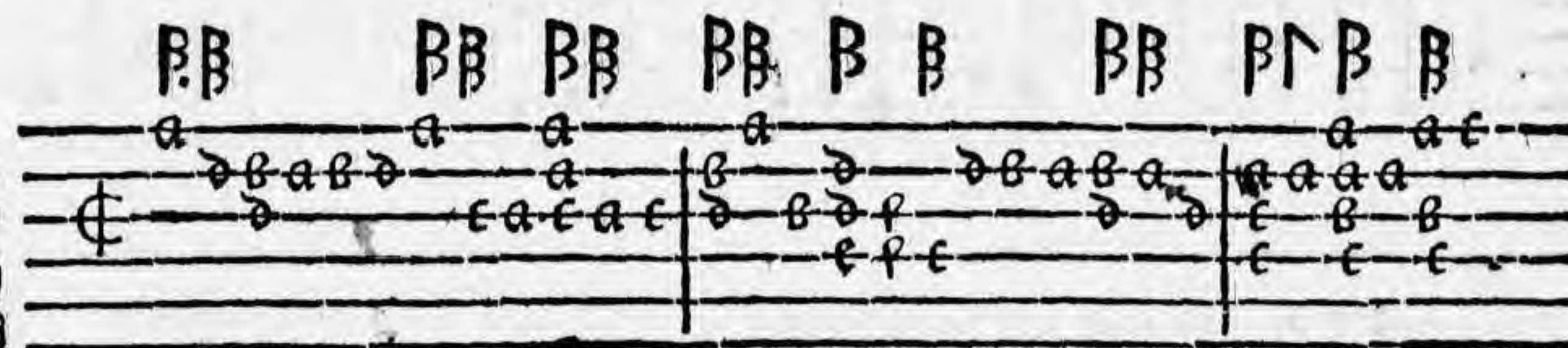
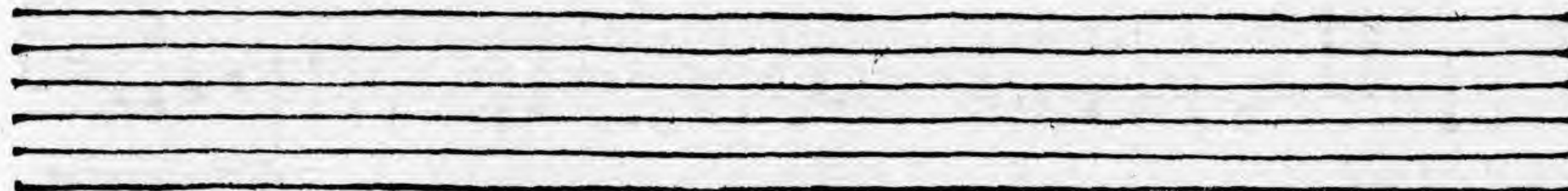
Entreio campai. à 4.



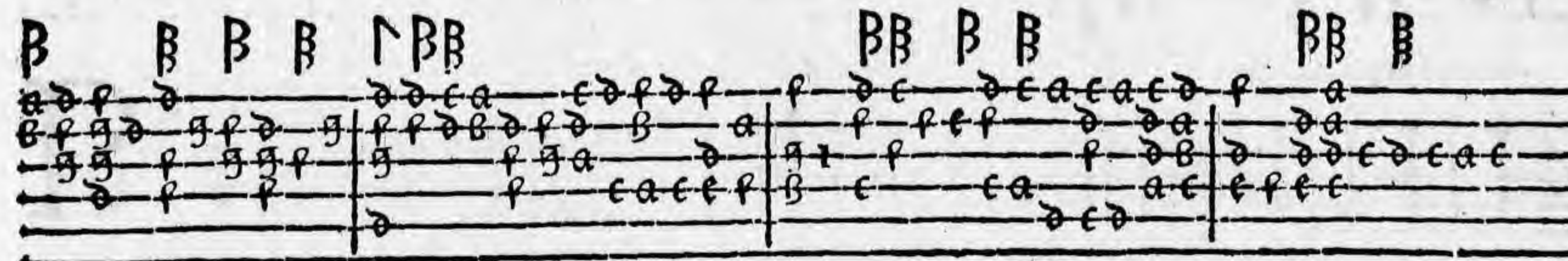
✱



✱



Isposla. Mentreioyissi. à 4.



CANTO.



Tu che vai per via Deh fermati ti prego in cortei a. O tu che vai per via



Deh fermati ti prego in cortei a. Er' aspra pena mi a. O di ch'io ti farò per meraviglia stringerle labbia &



inacar & inacar le ciglia O di ch'io ti farò per meraviglia stringerle labbia & inacar le ciglia



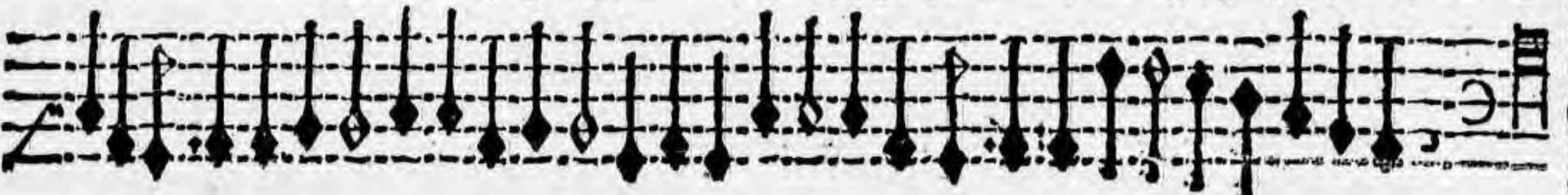
O tu che vai per via, Deh fermati ti prego in cortei a. O tu che vai per via, Deh ferma-



ti ti prego in cortei a. Er' aspra pena mi a. O di ch'io ti farò per meraviglia stringerle labbia & inacar le ciglia,

& l'aspra pena mia, O di ch'io ti farò per meraviglia stringerle labbra & inacar le ciglia

CANTO.



L cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe tornar nel primo



loco, il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe tornar nel primo loco, ch'ei nò



po più soffrir l'ardere foco, madalo u poco madalo u poco. %



Il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo



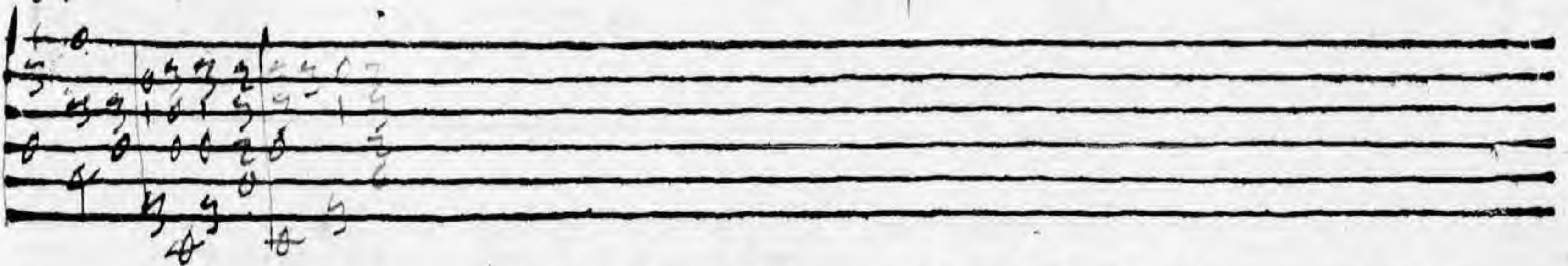
loco, il cor che mi rubasti, il cor che mi rubasti, homai vorrebbe, si glie n'icrebbe, tornar nel primo loco, ch'ei nò



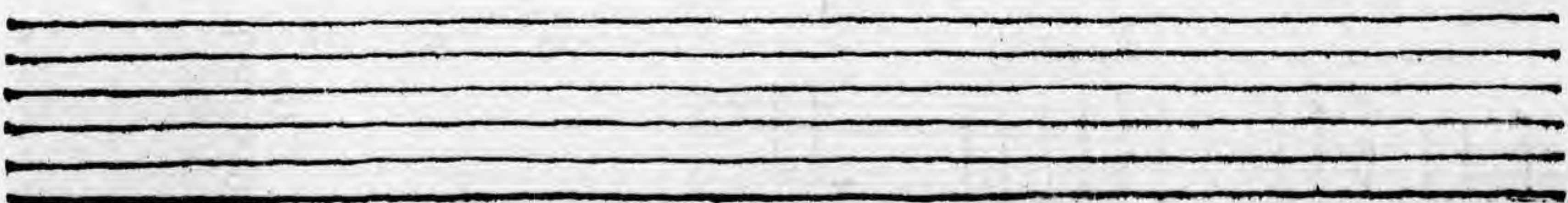
po più soffrir l'ardere foco, madalo un poco, madalo un poco. %



Tuchevai. à 4.



L cor che mi rubasti. à 4.



CANTO.

Or mio se per dolore, morir potesse appassionato core, //

Questa misera vita ij

di gl'aria fi nita, ij

di gl'aria fi nita, //

fa ria fi nita.

di gl'aria fi nita questa misera vita ij

di gl'aria fi nita //

fa ria fi nita.

di gl'aria fi nita questa misera vita

di gl'aria fi nita di gl'aria

finita di gl'aria fi nita, //

CANTO.

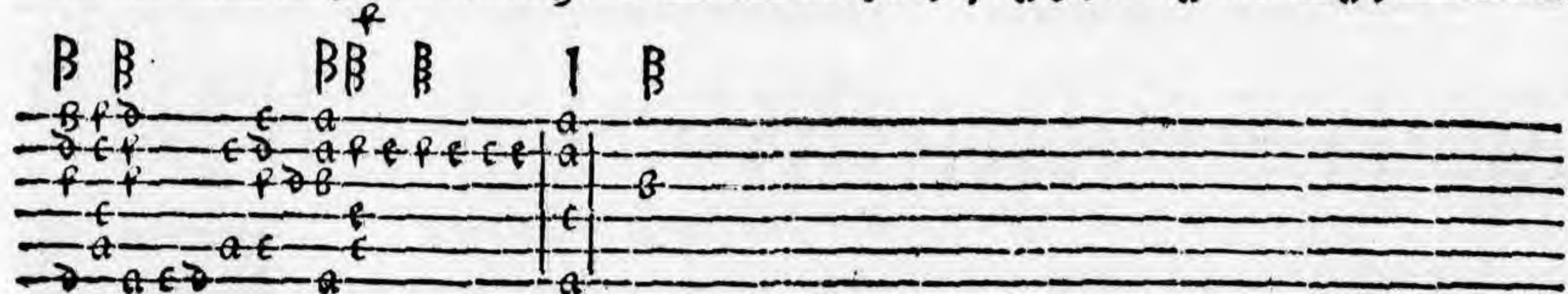
De Villio &c. Deh non morir cor mio, per aspettar il ben c'ha da venire, ahimise.

ro mio core, ha certo il duol dubbia la gioia amo re, dubbia la gioia amo re, //

B A S S O. Lucilla io vo morire, perche viue debbio ahimise ro mio core, ha certo il duol dubbia la gioia ia amore, dubbia la gioia ia amore, //



Veilla iovo morire. a 4.



Or miose per dolore. a 4.





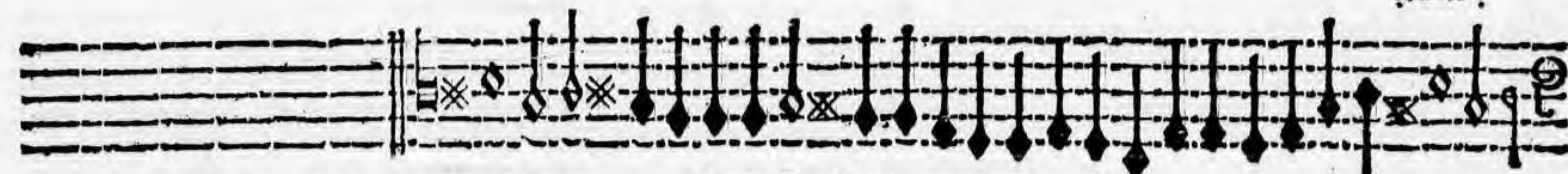
mielamenti che per pietà ij
farian fermar i venti farian fermar i venti



O monti ò fiumi ò selue ò piag
ge ò fonti



i venti



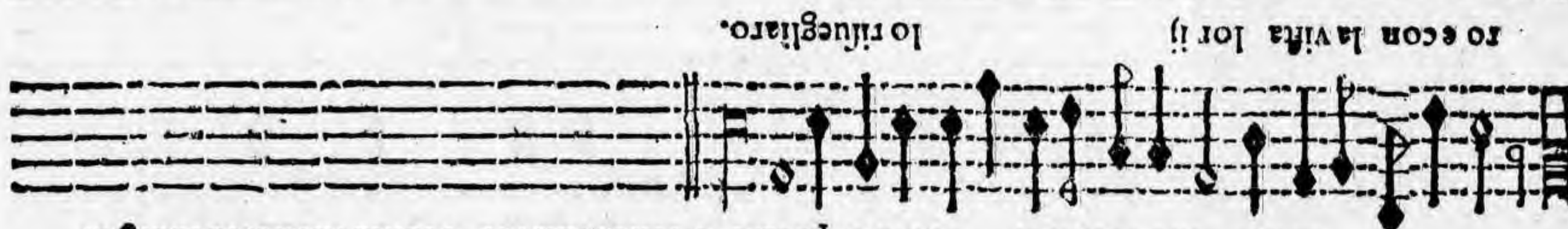
venite ad ascoltar i mielamenti che per pietà ij
farian fermar i venti farian fermar



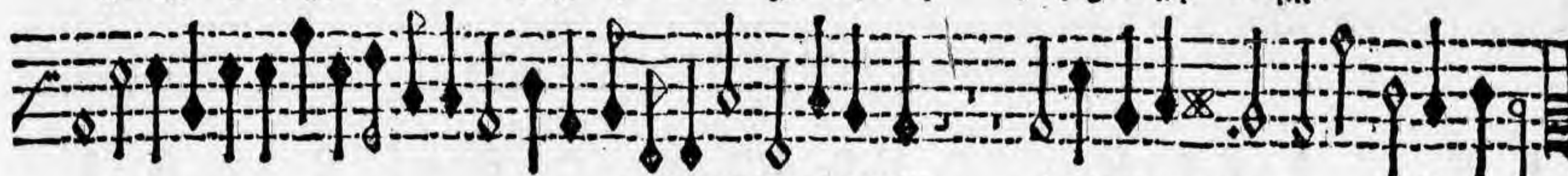
Monti ò fiumi ò selue ò piag
ge ò fonti



CANTO.



lo con la vista lor ij
lo rifugliaro.



all'hor chi vorrai dentro passaro e con la vista lor e con la vista lor lo rifuglia-



Dormiva amor ij
in mezz del mio core



vista lor lo rifugliaro e con la vista lor ij
lo rifugliaro.



all'hor chi vorrai dentro passaro e con la vista lor e con la



Ormai amor ij
in mezzo del mio core

CANTO.





♯ ♭♭ ♭ ♭ ♭♭♭ ♭ ♯ ♭ ♯♭

Ormius amor. à 4.

♭ ♭ ♭♭ ♭ ♭ ♭ ♯♭♭ ♭ ♭♭♭♭ ♭

✱

♭ ♭ ♭♭ ♭♯ ♭

✱



♯ ♭♭ ♭♭ ♭ ♭ ♭ ♭ ♯♭ ♭ ♭♭

Monti o fiumi. à 4.

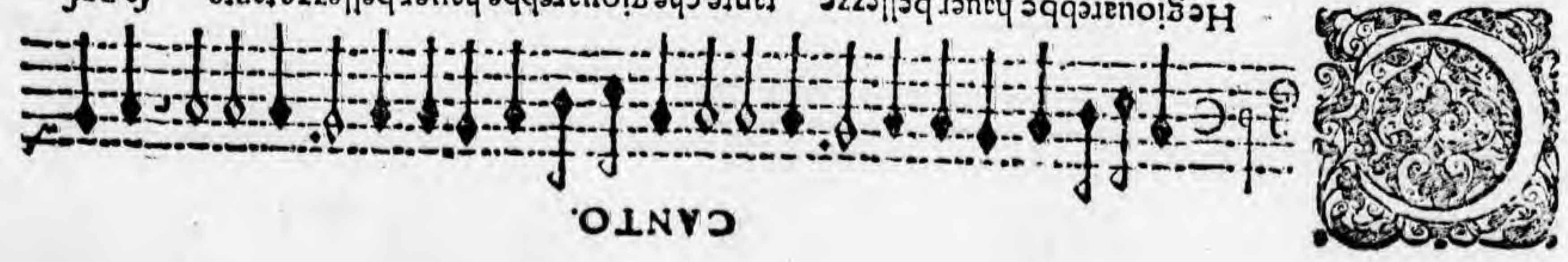
♭ ♭ ♭ ♭ ♭ ♭♭♭ ♭♭ ♭ ♭

✱

♭ ♭ ♭♭ ♭♭ ♭♭♭ ♭ ♭♭ ♭♭ ♭♭♭ ♭

✱

CANTO.



He gionarebbe hauer bellezze tante che gionarebbe hauer bellezze tante se pos-

B

cia haue Ati se poscia hauesti vn core di diamante vn atto gentil fo lo viprestal Cie lo fortunato vo lo fortunato vo

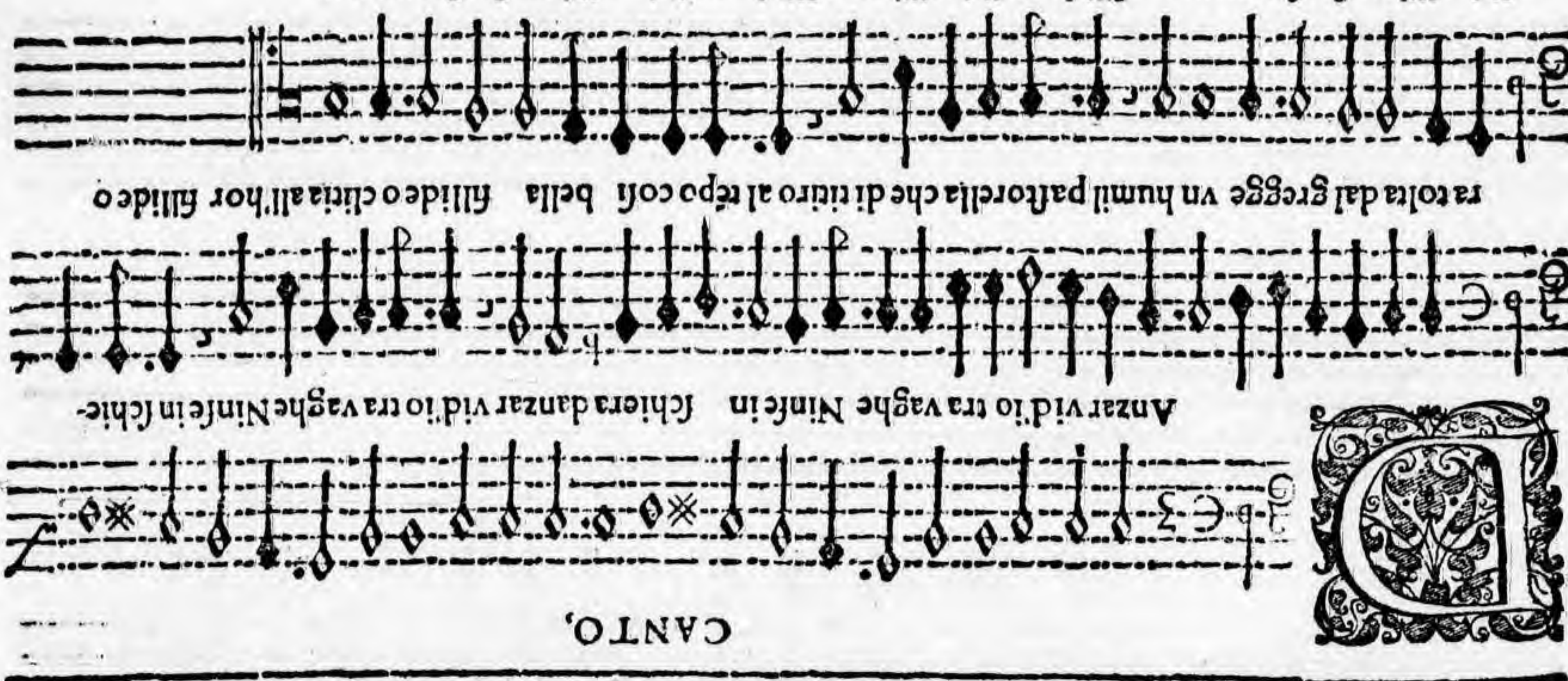


B

o Che gionarebbe hauer. Bellez ze tante bellez ze tante viprestal Cie lo fortunato vo lo fortunato vo



CANTO.



Anzar vid'io tra vaghe Ninfe in schiera danzar vid'io tra vaghe Ninfe in schiera tola dal grege vn humil pastorella che di ritiro al repo col bella fillide o clitia all'hor fillide o

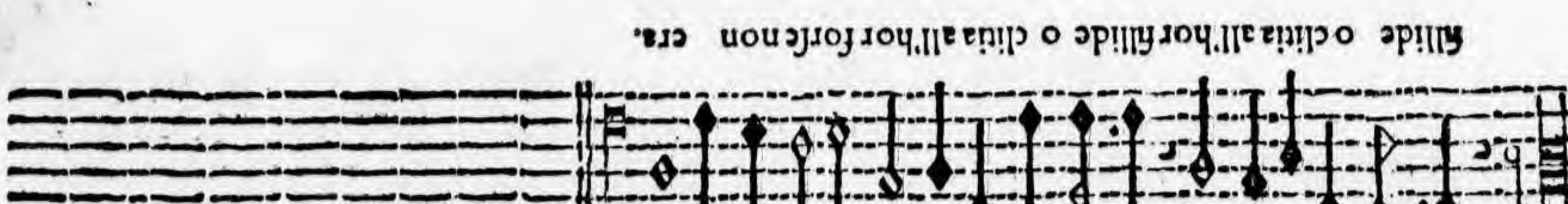
B

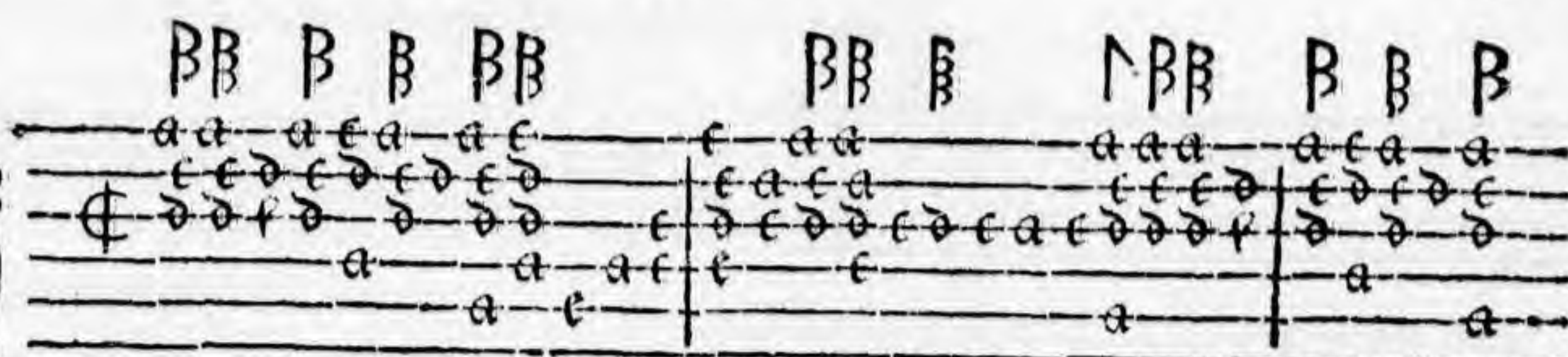
o s s v

Danzar vid'io tra vaghe ninfe in schiera danzar vid'io tra vaghe ninfe in schiera tola dal grege vn humil pastorella fillide o clitia all'hor fillide o clitia all'hor forlenon era

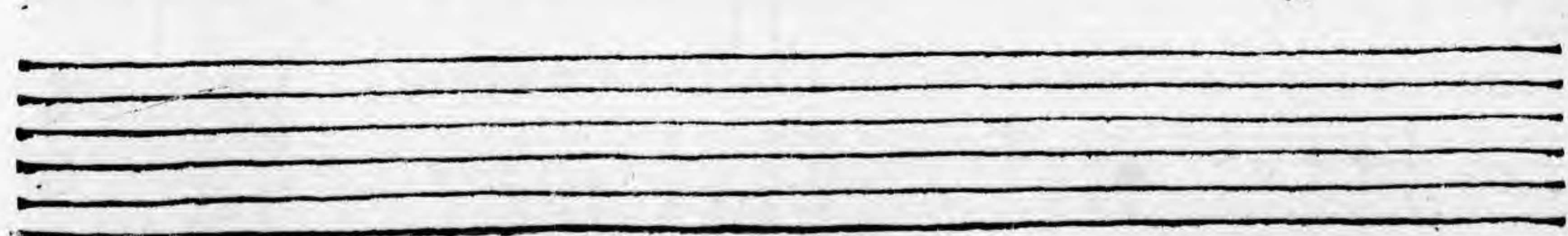
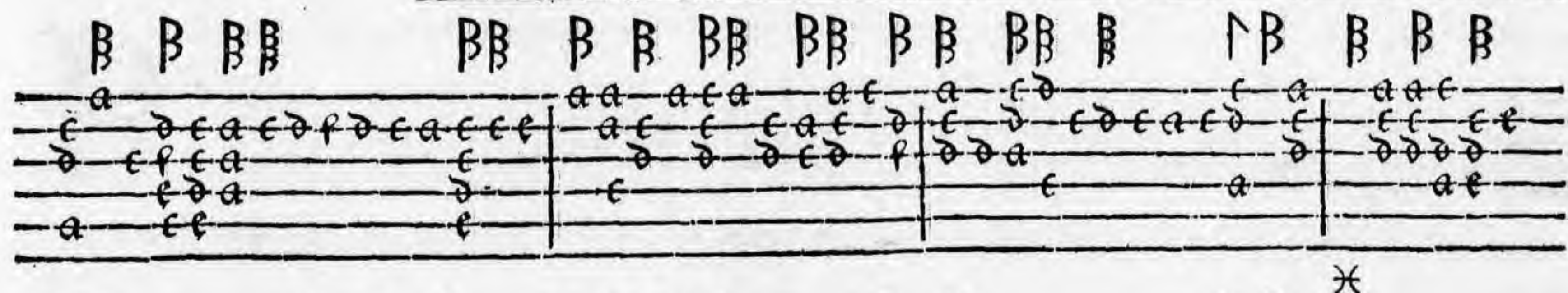
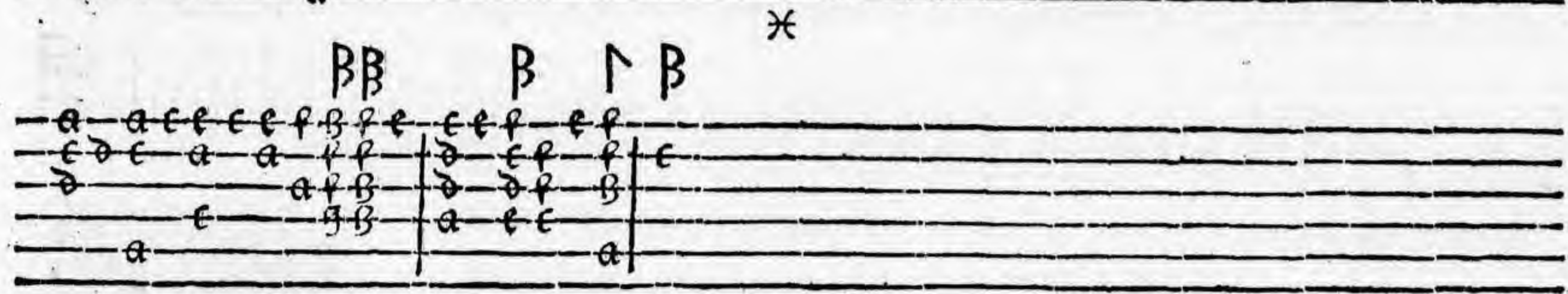


fillide o clitia all'hor fillide o clitia all'hor forlenon era.





He giouarebbe hauer. à 4.



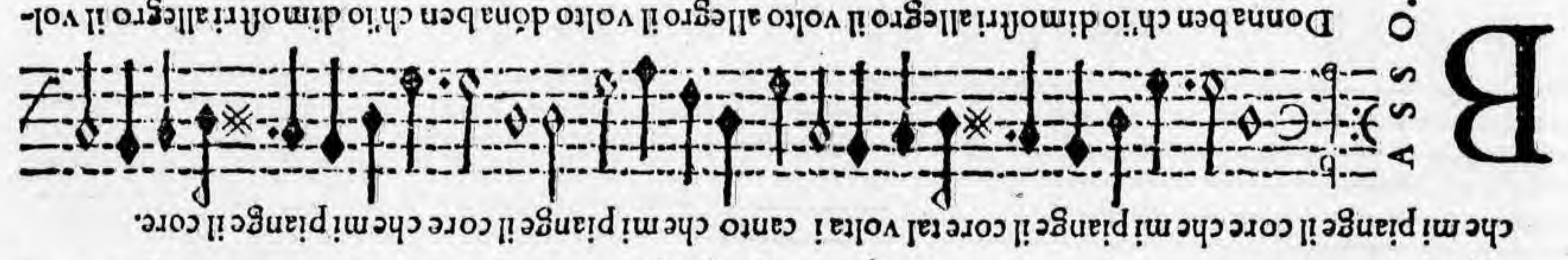
Donna ben ch'io dimonstri alle gro il volto allegro il volto donna ben ch'io di-




mostrì alle gro il volto allegro il volto E par ch'io ri da sempre a tutte l'hore tal volta i canto



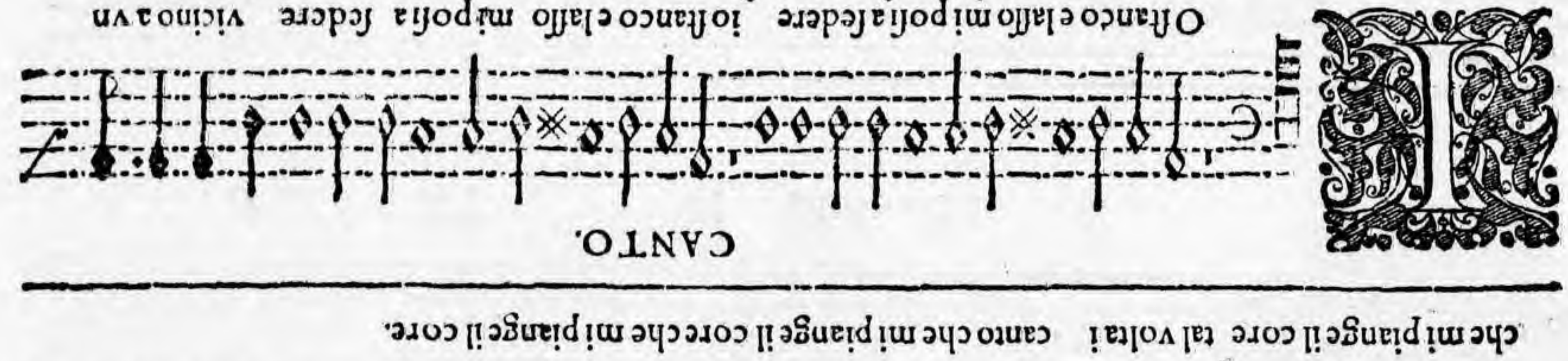
che mi piange il core che mi piange il core tal volta i canto che mi piange il core che mi piange il core.



Donna ben ch'io dimonstri allegro il volto donna ben ch'io dimonstri allegro il volto



to allegro il volto E par ch'io rida sempre a tutte l'hore tal volta i canto che mi piange il core



che mi piange il core tal volta i canto che mi piange il core che mi piange il core.

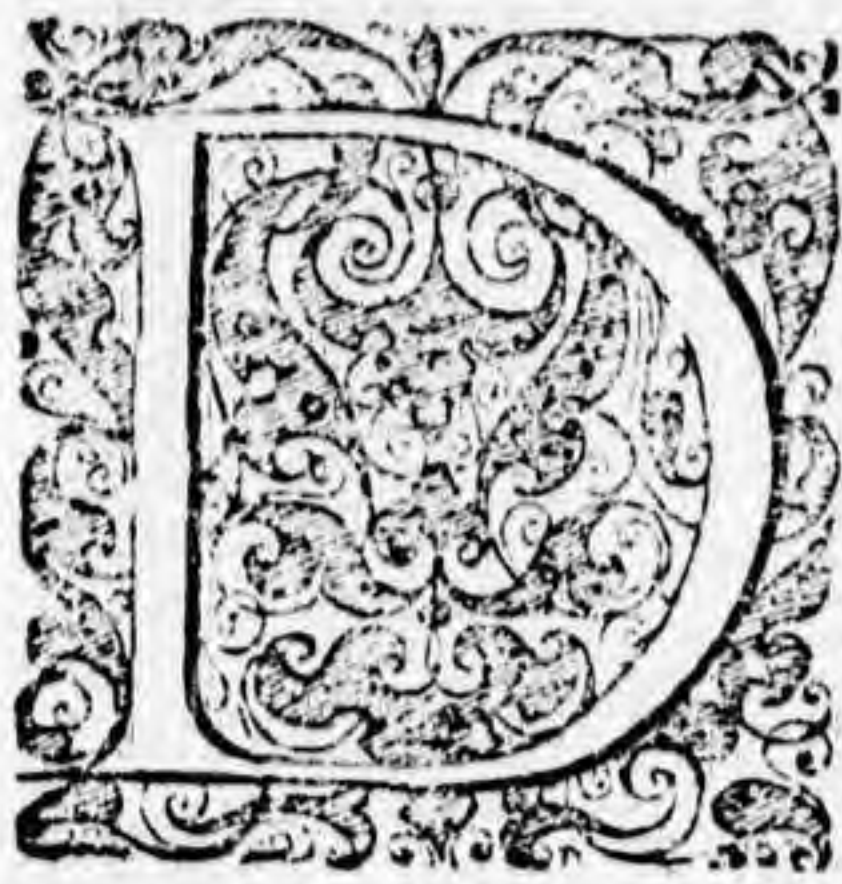


Bosso V. O stanco elasso mi posia sedere io stanco elasso mi posia sedere



li chiaro e coli bello ch'intorno mormoràdo ij lieti stan gl'uccelletti ogn'hor càtando ch'intorno mormoràdo ch'intorno mormoràdo lieti stan gl'uccelletti ogn'hor càtando.





BB B B B B B B B B BBB B

Onna bench'io. à 4.

Handwritten musical notation on five-line staves, featuring various note values and clefs.

BB B B B B B B B B

Handwritten musical notation on five-line staves, continuing the piece.

B B B B B B B B 1 B

Handwritten musical notation on five-line staves, concluding the first system.



Γ B B B BBB BB B BBB

O fianco & lasso. à 4.

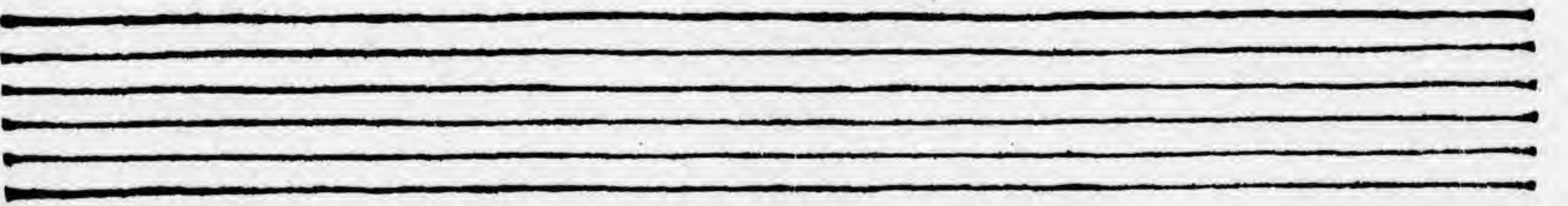
Handwritten musical notation on five-line staves, beginning the second system.

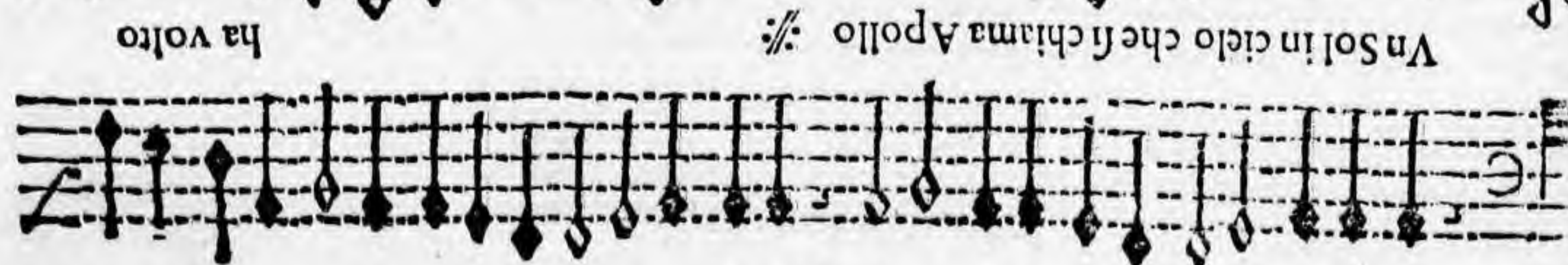
B BB B B BBB B B B BB

Handwritten musical notation on five-line staves, continuing the piece.

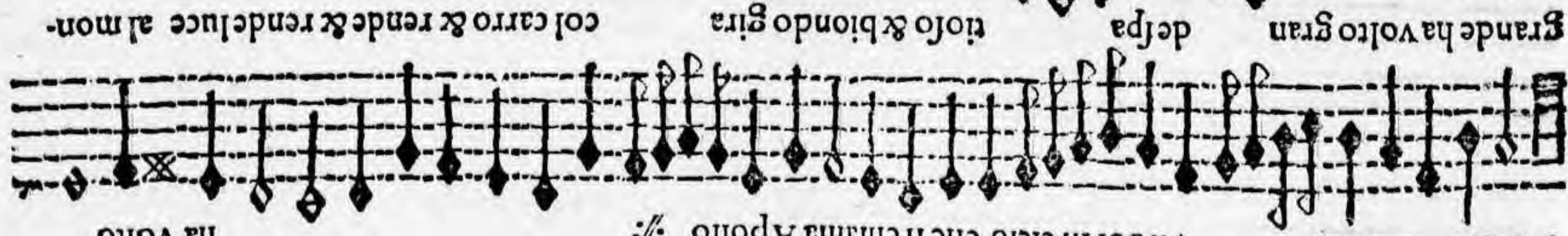
B B B B BB B BBB B B B B

Handwritten musical notation on five-line staves, concluding the second system.





CANTO.



do %



mondo %



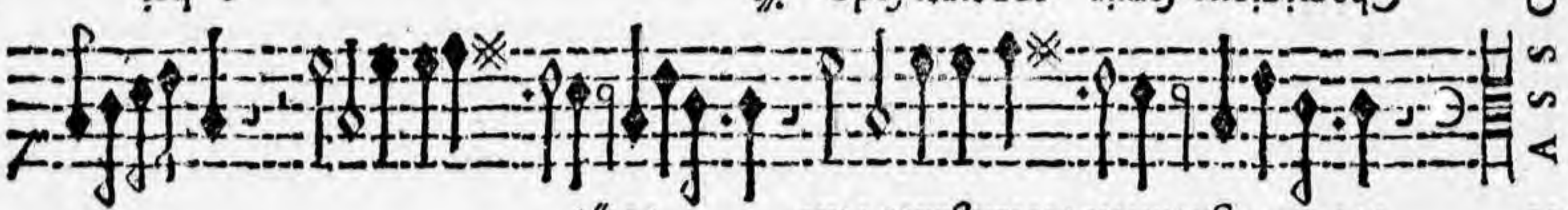
CANTO.



ENORE.



occhi il co



BASSO.



vostr'occhi il core S'oltr'ogni merto sol laguiffe e more %



Handwritten musical score for "The Rose Tree" on five staves. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. Above the staves are letters: B, B, B, B, BB, B, B. The first staff has a treble clef, and the second staff has a bass clef. The music is divided into measures by vertical bar lines.

Vnfolinciclo. à 4.

Handwritten musical score for "The Rose Tree" on six staves. The notation is in a historical style with various note values and rests. Above the staves, there are six large letters: B, B, B, B, B, B. The music is divided into measures by vertical bar lines.



B.B.B.B B.B B B B.B B B.B B.B B

aa a aa a ac c ad

ddd a ee | eac d ea c | | aed d ef

ddf bdy d ded d d ae d y

eee eee | eee e c ae e

t t c de | a a a | |

e

He mi gioua feruir. à 4.

The Rose Tree

B B BB B T B
 e a a a e
 d d e e a e d
 d f d e a d e d e a e d
 a a e e a e a
 e e a e a
 *